

Summer Entertainment!

932 Fairs, Concerts, Festivals, More!
Special 8-Page Pullout Section

BART

Paying off Billy Stokes

Women

New Feminist
Skills Center

Summer Sampler!

PSYCHIC SCIENCE FESTIVAL, with
psychic consultations on everything from
palmistry to tea leaves, July 6-7, San Jose
State.

BICYCLE RACE to the top of Mt. Whitney,
June 9, 10 am, from Lone Pine.

CHAMPIONSHIP PILLOW FIGHT, for the
best in the west, July 4, Kenwood.

RUN THE RAPIDS, of the Colorado River through
the Grand Canyon, July 9-21.

PAUL BUNYAN DAYS, loggers jamboree, fiddlers
contest, fire dept. water fight, Aug. 30-Sept. 1, Fort Bragg.

INDIAN SAND PAINTING DEMONSTRATION, during
Western Weekend Country Fair, June 13-16, Novato.

WATERMELON EATING CONTEST, celebrating the 4th, Children's
Fairlyland, Oakland.

WINE TASTING AND ROUGE ET NOIR CHEESE during intermission of
Robert Mondavi Vineyards Summer Concerts, June 30-July 28.

See our Special Pull-Out Section on Summer Entertainment for information on these
and other events. □



LETTERS

Cancels

Ed. note: This letter came in response to a Guardian subscription renewal notice.

I am afraid I am not going to have uninterrupted service to the San Francisco Bay Guardian because I am just not going to renew my subscription.

For the second time in this century we have had a young man in Sacramento who has been willing to fight the system and lobbyists and powerful interests in this state. Your editor, however, treats him very cavalierly and says he didn't like him from the first time he met him.

Edmund G. Brown, Jr. has shown real guts and determination in fighting the lobbyists in Sacramento. He has done it in a very intelligent way. In addition to that, he has made it possible for people to know where money is coming from. I tried for sixteen years as Attorney General and Governor to get a law in the books that would compel people to disclose campaign contributions and I was unable to do it administratively. He took a clerical office and made it into the trustee of integrity of our Democratic system.

Any newspaper that makes the nasty remarks about this outstanding candidate for the governorship that yours does is not entitled to my little \$7.00. I think I know a better place to put it.

Edmund G. Brown
Ball, Hunt, Hart, Brown and
Baerwitz, Law Offices
Beverly Hills

Consumer

I believe that I'm wasting my time writing to you to tell you of what a magnificent and commendable effort the Bay Guardian is. I'm wasting my time, that is, because I am sure that the good feeling you probably derive each time an issue of the Guardian hits the streets probably tells you in abundance. And damned rightfully so.

I bought one copy of the most recent Guardian and subscribed immediately thereafter.

I thought the article that Ronald Bass did on 'The Consumer Bites Back' was timely, informative and it definitely fulfilled

your paper's slogan and 'raised hell' in me. I plan to phone the SFCA and see if I can't get involved and DO something.

Once again, thanks.
Steven Handler Klein
Berkeley

Measure 8

You guys will never get over the defeat of Measure 8, will you?

You ought to mention that we also happen to represent three of your number 1 endorsements, and one of your seconds: William Matson Roth, Proposition 9, Pete McCloskey, and Herman Sillas. And we do not represent anything you are currently against.

I still think I was personally right on the Berkeley buy-out and that is the way I myself would have voted if I had been a resident.

Maxwell Arnold
President, The Maxwell
Arnold Agency

Bruce Brugmann replies: Arnold refers here to our East Bay On Guard item in the last issue mentioning the PG&E/Maxwell Arnold ad campaign that helped scuttle the municipalization drive in Berkeley in the spring of 1973 (See "This Time PG&E (Gulp) Happens to be PG&E," Guardian of April 12, 1974).

Why the fuss? This was a simple statement of fact, pertinent once again because the municipalization forces are working to put the issue back on the ballot in November.

The real question is: if Arnold is so sold on PG&E, and would vote against public power and against the public interest forces in Berkeley on this issue if he lived there, what is he doing working for McCloskey, who started his career fighting PG&E, and for Prop. 9, which would help stop the kind of financing and phony PG&E front committee that Arnold developed ads for in the Berkeley election?

Perhaps Arnold can play both sides of the street on these kind of public interest issues. But we're going to note it when he plays for PG&E and, when he does, we're not going to applaud loudly and drink to him in a hump of prime malt.

Sea Ranch

My attention has been called to your Editorial Reply to a letter from John A. Peterson that you published under the heading "In Fairness to Sea Ranch."

Your Editorial Reply is anything but fair to The Sea Ranch, and it is quite inaccurate as to facts. Contrary to your allegation, the "subcommittee of the commission and a group of homeowners," to use your phrase, did not hold secret meetings. All meetings were publicly announced beforehand and were attended by members of the public. I know because I attended most of them and recognized certain representatives of "public interest groups" in the audience.

You state: "Prop. 20 never intended that type of 'agreement' to be allowed." Perhaps you should tell that to the commission. It was the Regional Commission that proposed the idea of an agreement. Further, the "Overall Conditions" finally imposed by the commission require just such an agreement between the commission and the Sea Ranch Association.

You misunderstand completely what the commission did on March 7. Again, I was there, and the minutes of the Commission will confirm what I say. After the commission decided against an agreement, it directed its staff to draw up a set of "Overall Conditions." These "Conditions," now adopted, go far beyond setting up guidelines for builders. They require sweeping concessions from the Sea Ranch Association before any individual owner can build. Such prerequisites are beyond the ability of any owner to compel and as such appear to violate "due process."

If you really wish to be fair to the Sea Ranch, you will find an Editor for your replies who is both more knowledgeable and more objective than the one you now have.
Don Carlos Hines
President, The Sea Ranch
Association

Becky O'Malley replies: "Private meetings" is a more apt term for what we object to than "secret meetings." Public interest people were indeed allowed to watch; we think they should have been allowed to testify as well. That's the way due process works in regular commission hearings as specified by the Coast Act. And that's exactly what we did tell the North Central Commission via our February 28 editorial page.

The State Coast Commission has finally taken a stand on this problem. On April 17 it adopted a resolution discouraging private dealings between applicants and commissioners at both the regional and state levels. This resolution was requested by the Natural Resources Defense Council (NRDC), which raised the original objections to meetings between North Central commissioners and Sea Ranch backers.

As far as the "overall conditions" are concerned, judgment of their fairness depends somewhat on your point of view. Developers and property owners seldom enjoy being regulated. Some environmentalists feel fairness to the coast means stopping all Sea Ranch permits until the Coastal Plan is completed in two years.

Roger Beers of the NRDC

thinks that the conditions, while good as far as they go, don't go nearly far enough to carry out the Coast Act protection mandate. He claims, for example, that they don't deal with really basic questions like the disposal of liquid wastes. He fears that approving numerous septic tanks individually on an ad hoc basis will create real problems when the subdivision is fully built out. (Projected population: 10,000).

Direct Quote

Your story which appeared in the May 11-24, 1974 issue of the Bay Guardian—"Boyle v. Foran" was an outright misrepresentation of the truth.

You will note from the transcript of the Board of Directors Meeting of the Golden Gate Bridge, Highway and Transportation District of November 9, 1973 that it was the Hon. Supervisors Gonzales and Molinari (Gonzales supported by Molinari) who suggested that the law be changed through legislation rather than through an expensive lawsuit between the City and the Bridge District.

I sincerely hope that you will quote directly from the transcript the statements of both Supervisors.

Stephan C. Leonoudakis
SF

Katy Butler replies: My story read that Foran "introduced a bill designed for his partner [Leonoudakis], freeing SF's bridge directors from voting SF city policy as determined by the Supervisors. A red-faced Foran withdrew the measure in the face of San Francisco protest."

More accurately, the bill wasn't designed just for Leonoudakis—but for all the bridge directors who wanted to release SF's representatives from voting city policy. Such a release would, coincidentally, pave the way for financing more ferries (Leonoudakis' pet project) with higher bridge tolls. SF city policy, as determined by the supervisors, has opposed higher tolls.

Molinari voted with Leonoudakis and other directors to ask Foran to introduce the measure. Gonzales voted no. ("I thought they should at least have the courtesy to find out the board's feelings before shoving it down our throats," Gonzales now explains.) While the supervisors were considering whether or not to support the Foran legislation, Leonoudakis voted in favor of raising the tolls, Molinari cried double-cross and in the ensuing brouhaha Foran withdrew the legislation. The fact remains that Foran was supposedly a San Francisco assemblyman, not an assemblyman for Leonoudakis and his peers on the bridge district. ■

Paper Shortage!

Yep, those old paper mills are at it again, cutting back on the newsprint supply again (for details and some questions on anti-trust and price-fixing, see our story, 1/31/74). This time the "reason" is a wildcat strike.

For the present, though, we (like most other local publications) are facing cutbacks. Instead of lowering our number of pages or press run, however, we're dealing with it by shortening the size of the page slightly. Bear with us, we'll have the Whole Guardian back soon!

THE SAN FRANCISCO BAY GUARDIAN

"It is a newspaper's duty to print the news and raise hell."

(Wilbur F. Storey: Statement of the aims of the Chicago Times, 1861)

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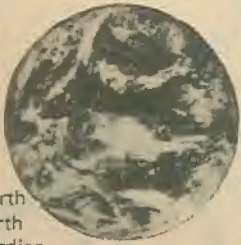
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San Francisco

Burton Politics

The messy 16th Assembly race between party regular John Foran and liberal challenger Eugene Boyle left political wounds that will be slow to heal—especially among followers of Congressman Phil Burton.

Burton's district-wide slate card, generally acknowledged as potent in local politics, endorsed Foran along with a raft of other conservative positions. Stranger still, it was mailed on John Foran's bulk mailing permit. (Foran told the Guardian before the election that he was going to carry the costs of the mailer.)

Even more curious than the Foran endorsement were some of Burton's others: No on the street artists (it passed); no on SF's conflict of interest measure (it passed); yes for Judge Bernard Glickfeld, the censured "slap on the wrist" sentencer (he lost). Then the card neatly dodged the election's stickiest issues, offering no endorsement on Prop. 9 and the elected BART board.

Why the conservative tone? My conversation with an exhausted Phil Burton, talking after a sleepless campaign watch over his brother's successful Congressional race, suggests that he was out of touch with his own endorsements.

"I stand by it in all respects," he told me, "except that incredible snafu on the street artists. I didn't learn about this till yesterday. That's a hundred and eighty degrees from where I stand.

"I never saw a proof of it," he continued. "I don't know if Foran ever saw it. I asked my secretary to check the local labor council on the propositions and tell me if she thought there was anything wrong. I focused on the statewide guys, or persons, since I did endorse March Fong, and Foran, and whoever the hell the rest of them were."

Why the nod to Glickfeld, one of the few judges in the state ever to be dumped by popular vote? "The Glickfelds are personal friends and have been for many years."

Why no stand on Prop. 9, overwhelmingly swept in by the voters? "There was a very bitter difference of opinion. I didn't have the time to wade through the conflict on that."

Burton's slate card seems to have occupied very little of his attention in the race, but it very likely had a devastating effect on the Boyle/Foran contest, which Foran took by just 1,000 votes. Political observers think Phil's support swung those extra votes, and he concurs: "I would think my support was a decisive factor, yes."

On the other side was one former liberal ally active in Democratic politics, furious at the thought that Burton may have swung the race to Foran: "He has insulted and slapped in the face every one of us who has worked for him and his brother."

—Katy Butler

Marks Wavers on Arts Center

State Sen. Milton Marks has been one of the only local politicians to take a stand against Mayor Alioto's pet "Performing Arts Center" (PAC), the mammoth boondoggle designed to soak up decades of private arts philanthropy money and eat away at the city budget besides. When Marks first started beating the brush for populist issues for his upcoming mayoralty campaign, he announced before the Board of Supervisors that he would lead the movement to save the Orpheum Theatre on Market St. as a cheaper, more elegant alternative to the multi-million dollar PAC. So what's Marks been doing lately?

"We've been told to cool it," admits Lee Wakefield, Marks' field rep. Why? No direct answer—but Marks did meet with Sam Stewart, retired Bank of America executive now leading the sponsors of the PAC, and soon afterwards came the silence. "I know there was a meeting with Sam Stewart at Marks' house," Wakefield told the Guardian. "I don't know what was said, but since then we've been able to do nothing."

What about Marks' friends among the "little people," the anti-PAC local arts people who would be hurt if private and public money is exhausted by overemphasis on the big PAC? One of these people is Richard Reinuccio of the Julian Theatre, and he's disappointed at apparently having been left in the lurch: "I'm not sure what is happening. Marks says he hasn't withdrawn his opposition to the PAC. But Stewart just got to him in some way."

—Katy Butler

Exit Legal Assistance?

Big changes in the wind at the SF Neighborhood Legal Assistance Foundation (SFNLAF): All those "storefront law offices" which became something of a spearhead in the progressive movement of the sixties could be neighborhood offices in name only before long, since SFNLAF, the parent body, is contemplating centralizing its whole operation.



Photo by Rick Grosse

Mike Marcus of Mission Legal Aid works on rent dispute.

Faced with the prospect of becoming just another downtown law office, SFNLAF's attorneys are up in arms. "If legal services is going to withdraw services from the people who need it, then it might as well close up," argued Mission attorney Mike Marcus at a May 28 meeting of the foundation's executive committee to get staff response to the centralization proposal.

John Stewart, coordinator of SFNLAF for the past four years, has proposed the consolidation, citing money problems, the difficulty of attracting minority lawyers because of low salaries and the lack of cumulative experience among SFNLAF's attorneys. Centralization, he argues, would bring an increase in efficiency, through the purchase of sophisticated equipment with funds now used for personnel.

But community leaders from Hunters Point, Bayview, the Western Addition, Chinatown, Central City and the Mission have joined in the opposition to centralization, stressing that accessibility is a vital feature if legal services are to be used by neighborhood people. "Sometimes we don't have the 50¢ for the bus ride downtown," said Oeola Pierson, of Hunters Point/Bayview.

Stewart has promised not to carry out any plans for reorganization until the fall meeting of the executive committee. At that time, he suggests, staff members should submit their own proposals for helping solve what everyone agrees is a legal assistance funding problem.

But, he added, "we may be discussing a moot point. It looks as though our friend Nixon will veto the legal service corporation bill and we'll lose all funding. I've failed you by not being a buffer between you and the national political arena."

—Jennifer Thompson

The League Ducks Prop. 9

Why did the League of Women Voters chicken out of its early involvement with the Common Cause Coalition endorsing the statewide campaign for Prop. 9? Simple: they got nervous at the forthrightness of some of the Prop. 9 arguments, in particular the phrase "get tough on corruption."

"We disagreed with the tone of the campaign," says Evelyn Kaplan, president of the league statewide. Instead, local chapters, dependent on local energy and pocket-books, were left to give speeches and distribute literature on their own, without benefiting from the league's resources and staid credibility.

More from Kaplan: "We disagreed that everyone in Sacramento is a crook. I'm not going to talk about percentages." She agreed that the present system has its problems (if "you don't have to disclose your sources, then large amounts of money may come from special interests, and candidates may have to moderate their views to attract people with money"), but for her this isn't corruption, and doesn't justify a statewide reform campaign such as Prop. 9's. "The politician isn't corrupt," Kaplan concludes. "There's something wrong with the system."

—Katy Butler

Solidarity at Stanford

The three-week strike against Stanford University by members of the United Stanford Employees, settled June 2 gave an indication of things to come in the area of labor relations down on the farm: the longest strike in the university's history, and it was also extremely effective in keeping the school from maintaining services. Many dorms stopped serving food and construction on the new law school, additions to the medical center and a new steam plant were delayed, with many construction workers honoring USE picket lines. "The cost in human and economic terms is very great indeed," admitted Stanford president Richard Lyman.

The final agreement showed the mark of the strike's strain both upon the university and upon the workers, who stayed off the job despite having no strike benefits. In the end, workers got an average 10% pay increase this year and average 9% for the next two (just under the average 10% annual inflationary increase), and Stanford agreed to pay an extra \$10 monthly toward medical coverage plans for each employee. In 1975 the university will add another \$10 for a total of \$38/mo., still far below the original union demands for a paid dental and health plan for employees and their dependents. The union also dropped its demand for parity with the faculty in pension plans.

In other words: Stanford can expect much more to come from its employees, who are getting more adept at solving their internal squabbles and organizing as a cohesive unit. More than 70% of eligible workers joined the union, which numbers 1,300, and during the strike only 60-70 returned to work, despite the economic difficulties.

The big issue is that although Stanford has managed to raise \$150 million in the last three years to build new academic facilities, its pay scales remain among the lowest in the region. Though the school is a wealthy private institution employing 6,000 people, salaries have increased very little since 1969 and the medical plan remains far below the standards of other large corporations. This strike is over, but the union may just be starting to feel its strength.

—Doug Jaffe

On Guard!

Starting soon: The Guardian's Fourth Annual Summer Project in Investigative Reporting and Public Journalism, our yearly journalistic happening that brings dozens of volunteers in to learn the techniques and do some of the footwork that lies behind our particular brand of investigative reporting. Already coming this year: twenty journalism students from Northwestern, plus an equal number from around the Bay Area, to look into anything from the price of fresh tomatoes to the selling off of Oakland's downtown. We'll be starting about June 10, but can accept a few last minute applications, send a letter describing your background, interests and qualifications to: Summer Project, SF Bay Guardian, 1070 Bryant, SF 94103. ■

City Council vs. Neighborhoods

Last April, Berkeley mayor Warren Widener and his "working majority" on the city council fought against the Neighborhood Preservation Ordinance and lost to the popular vote. Now, it seems, they've finally found a way to act as though the NPO wasn't there at all.

On May 21, the council heard an appeal of a Housing Advisory and Appeals Board (HAAB) ruling saying a house owned by Raymond Keirle of El Cerrito was below code, but not substandard, and that he must make the necessary repairs. Keirle refused and appealed to the council; he wants the house to be condemned so he can demolish it and use the property for commercial development—his intention from the start, he admits. But the NPO stood in his way. Written to ease Berkeley's critical housing shortage it allows an owner to tear down a house only if it is "hazardous, unuseable or unrepairable" or if he puts up another house in its place.

Vice-mayor Wilmont Sweeney championed the landlord's case at the council's public meeting, saying, "We just ought not to make this man invest his money in a project [repair of the house] he believes to be economically unfeasible." Retorted Henry Ramsey: "The NPO is the law of the land and we have to enforce it whether we like it or not." But when Ramsey spoke of enforcing the law, he didn't reckon with mayor Widener.

As the debate proceeded, John Atkins, director of inspection services, recommended the council reject the appeal, since it was made "for the purpose of circumventing the requirements of the NPO." But then Sweeney came up with his version of an escape clause: the council could declare the house a "health and safety hazard," though not substandard, because an unoccupied house was a "temptation . . . to children and vagrants" who might enter it and harm themselves and the property. Such a declaration, Sweeney theorized, would allow Keirle to demolish the house on the council's order to "abate the nuisance."

With the council evenly split (Sweeney, Hone, Kallgren and Rumford for the landlord, Ramsey, Hancock, Kelley and Simmons for the NPO), in stepped Warren Widener. To his mind, he said, all Berkeley residents are entitled to "quality housing," no matter what their income. Now, Keirle's house, in a low-income area, just didn't seem to him like quality housing. With that in mind, Widener concluded, "we on the council should use the same standards for low-income tenants as we do for our own families."

In other words: tear down the house.

—Dennis Maio

Non-suits from the Panthers

On April 16, Berkeley and Oakland police raided a Black Panther house in Oakland in connection with a Berkeley beating incident (see "Police on the Prowl," Guardian 5/10/74). In the process, the police arrested 14 people and seized an alleged arsenal of weapons.

The next day, hours before the 14 men and women were freed for "lack of evidence," party chairman Bobby Seale charged the police took files and records from the headquarters in an attempt to cripple the Panthers' voter registration effort for the 1975 city elections. Oakland and Berkeley police, of course, denied the charge, but the Panthers never made available a complete inventory of the missing materials.

Then on May 18, the party newspaper reported the party was filing "several lawsuits" to have the campaign materials returned—a story which caught Panther attorney Charles Garry by surprise. Three weeks later, the city attorneys of both Oakland and Berkeley say no complaints have been filed, and police in both cities charge the Panthers are using the "same old hollow rhetoric." "If we took what they said we took," said one Oakland officer, "they'd try to get it back, wouldn't they?"

An evasive, but usually knowledgeable Panther spokesman, who insisted he didn't know any of the details, finally admitted the story was "a mistake."

—Marc D. Beauchamp

The Bates Machine Rolls

Big step forward for Alameda Sup. Tom Bates' goal of building a liberal majority on the board: In the June 4 primary, conservative incumbent Sup. Bob Hannon won just 29% of the vote, with liberal challenger Bob O'Sullivan easing into the November runoff with 23%, just 500 votes ahead of third place. The Bates forces, enthusiastic about the prospects next fall, point to Hannon's very low vote as a sign that many of the other votes were essentially anti-Hannon ones which O'Sullivan will be able to pick up.

—Richard C. Hanson

Bay Area Political Action Calendar

June 6: San Francisco Bay Conservation and Development Commission hearing on dredging proposals, consideration of recommendations on implications of BDCD being absorbed into an overall regional planning body, rm. 1194, State Building, 455 Golden Gate, 2 pm.

June 6: Free Clinic meeting on politics and health care issues, First Baptist Church, Haste/Dana, Berk., 7:30 pm.

June 6: Joint SF-San Mateo Watershed Recreation Committee meeting, rm. 282, SF City Hall (use Polk St. entrance), 7:30 pm.

June 6: Electricity & Gas for People business meeting, election and action discussion, San Mateo HS cafeteria, Poplar/Delaware, San Mateo, 7:30 pm.

June 7: "Use It, Use It Up," film on waste sponsored by the N. Calif. Committee for Environmental Information, Calif. Academy of Sciences, Golden Gate Park, 8 pm.

June 8: United Prisoners Union Film Benefit, "Citizen Kane," St. Peters Hall, 1249 Alabama, 8 pm, \$2.

June 8: Conf. "Saving our Cities . . . The Last Wilderness," with Ralph Nader, Assemblyperson Willie Brown, Oregon Gov. Tom McCall, (1500 Polk for res. \$10), Hilton Hotel, 8:30 am—all day.

June 9: San Quentin Six Defense Committee benefit dance with Jon Hendrix and Jeffrey Cain, poetry and speakers, 60 Red Hill Ave., San Anselmo, \$3 (626-0691).

June 10: Hearing on alternative planning concepts for coastal area from Half Moon Bay to the SF County line, Central Coast Regional Coastal Zone Conservation Commission, Half Moon Bay Public Library, Correas/Church, Half Moon Bay, 10 am.

June 12: Indirect sources of air pollution (increased vehicle traffic), Bay Area Air Pollution Control Board Hearing, 939 Ellis, 10:30 am.

June 15: "Juvenile Court," documentary on juvenile justice, Liberation School, 2323 Market, 7 and 9 pm, \$1.

June 17: San Quentin Six suit against Department of Corrections charging cruel and unusual conditions in maximum security, Judge Zirpoli courtroom, Federal Building, 450 Golden Gate, 10 am (telegrams of support and attendance at hearing urged, 626-0691).

June 19: Benefit soul rock concert to get matching funds for federally funded community groups, SF Civic Auditorium, 7 pm (864-6800).

June 20: Public hearing on the Draft Environmental Impact Report on the proposed UC School of Dentistry Bldg., Toland Hall, UC Med., Parnassus Ave., 7:30 pm (666-1131).

June 22: Support the Impeachment of Richard Milhous Nixon Ball, benefit for ACLU impeachment efforts, Garden Court, Sheraton-Palace Hotel, 639 Market, 9 pm, \$10 (Box 2378, Stanford, 94305).

June 22: "Energy Policy and Human Values" all day conference, speakers and workshops, Grace Cathedral, 9 am.

HELP WANTED!

The Guardian's East Bay Bureau needs a new correspondent to cover the Alameda County Board of Supervisors and the politics that hover around that body. Send clips, resume etc. to the East Bay Bureau c/o Joel Kotkin, 1740 Cedar, Berkeley 94705. (Please don't phone.)

Undercutting Neighborhood Preservation

Having lost a court battle to evict his Hearst St. tenants, Berkeley realtor Richard Bachenheimer wants the Housing Advisory and Appeals Board to order the demolition of these houses. His justification: a state law (which would take precedence over a local ordinance) providing for the removal of structures called "public nuisances." A ruling in his favor would be a serious blow to the Neighborhood Preservation Ordinance (NPO), designed to make demolition of homes very difficult.

Bachenheimer claims repairs would be too expensive (approx. \$42,000); the tenants, active members of the Berkeley Tenants Union, have proposed to spend the \$10,000 set aside since rent payments were stopped in August, and do the work themselves. Bachenheimer has refused, calling the tenants "not reliable." They, in turn, charge the landlord really just wants "to evict the union and get the city to do what he couldn't get the courts to do."

Bachenheimer told the board, which will vote on the matter June 20, that this is a clear case of violations requiring code enforcement. But Patrick Devaney, board chairman, has already expressed his attitude toward Bachenheimer's request: "I'm convinced we're going to make a decision which does not ignore the present tenancy of the building . . . The spirit of the NPO is here despite the fact that there is a preemptive law."

Meanwhile, there is speculation that Bachenheimer, who owns five lots close together on Hearst, near BART, would replace them with a larger complex if they're torn down—exactly what NPO is supposed to prevent.

—Cathy Shufro

BART: Limping Down the Tracks

With Billy Stokes packed off to Washington as a lobbyist (see p. 6) and with BART refinanced by the legislature with its regressive sales tax, all the traditional BART-boosters are crowing about transbay service later this year. But with all the worry about just getting BART to San Francisco at all, nobody's talking much about how far away full service really remains.

Equipment for the train's crucial SOR safety system, for example, isn't even being delivered until late August, and won't be installed until November. Then the system must undergo testing by the state Public Utilities Commission that will take at least three months more—pushing BART's full operation date well into 1975. And this is if nothing else goes wrong.

While it's waiting for SOR, BART may be able to run through the tube using a secondary safety system called CABS. Under this arrangement, trains at rush hour from Fremont and Concord will run to SF only every nine minutes—and people riding across the Bay from either Berkeley or Richmond will have to change onto the already-crowded trains at MacArthur station.

More: You won't be able to take the trains on Saturday night until mid-1975. Even when BART opens to San Francisco, it's only going to be running 6 am-8 pm, weekdays only. At best, they might start running 6 am-2 am—on weekdays—three months later, and weekend service three months after that.

—William Bates

Victory for Rockridge

With the help of a short, but well-organized letter and petition campaign, the Rockridge Community Planning Council has convinced the Oakland City Council to pass an ordinance requiring public hearings on all new building permits in the Rockridge area of North Oakland (see Guardian, 6/7/74). The ordinance will act as a holding action against extensive development while the community and city agree on a cohesive master plan for Rockridge's future growth.

Sweetening the victory: owners of the vacant lot at Harwood and College have dropped their plans to build a Taco Bell at the site. Some 1,800 residents had signed petitions against the fast-food operation, arguing that while it did conform to present zoning, it didn't conform to the specialty-type business in the area. Now, with the ordinance in effect, RCPC is working with the community on drafting a proposed new down-zoning of the area.■

—Debbie Daro

Funerals: The Final Burn

A survey in San Francisco and three other cities found that it is difficult to comparison shop for funerals, that funeral homes are reluctant to discuss and detail their low prices and that prices vary enormously within each city.

The survey of prices and practices in 49 funeral homes in four states was sponsored jointly by Media and Consumer and four newspapers: the San Francisco Bay Guardian, the Louisville Courier-Journal, the Charlotte Observer and the Cincinnati Enquirer. Their two key findings:

Most funeral home directors were suspicious of customers who asked detailed questions concerning prices and services, and many successfully avoided giving specific answers to the same kinds of questions that careful shoppers have learned to ask about other goods and services. Many didn't post prices.

Basic professional services are the same for both the low cost and the more expensive funerals. It's the extra frills, such as extra limousines, which greatly increase the price.

Reporters from the four papers found that the charge for the lowest price adult funeral varied greatly within each city. For instance, prices ranged from: \$250-\$795 in Charlotte; \$495-\$1,000 in Cincinnati; \$300-\$865 in Louisville and \$468-\$895 in San Francisco.

Earlier this year, the Federal Trade Commission found similar price disparities by using its subpoena power to extract financial information from 56 mortuaries in Washington, DC.

By keeping prices vague and difficult to get, one funeral home can charge excessively high prices and know that its customers will have difficulty in consumer shopping to save money. Only in New York, Minnesota, Colorado, Florida, California and New Jersey are the funeral directors even required by law to itemize individual goods and services.

The survey also found wide variances within each city in the prices charged for each funeral home's most popular funeral: In Cincinnati, \$675-\$1,300; in Charlotte, \$785-\$1,300; in Louisville, \$595-\$1,350; and in San Francisco, \$595-\$1,400.

Nationally, the average cost of a home's most popular funeral ran nearly twice that of its least expensive with the same basic services, \$1,130 compared to \$587. The FTC in Washington, DC, found basically the same figures, \$1,137 and \$508.

Using industry figures, Media and Consumer determined that nearly \$4.3 billion was spent in 1973 on two million funerals. Of this total, \$1.6 billion was for funeral director services; \$800 million on flowers; \$739 million on cemetery plots and labor; \$450 million on monuments and markers; \$354 million on caskets; \$305 million on burial liners and vaults; and \$39 million on cremation, urns and niches.

The average funeral for an adult was pegged at costing \$1884, according to the same industry sources. This included \$995 for casket and mortician services; \$200 for burial vault; \$265 for plot; \$124 for cemetery labor costs and \$296 for monuments.

Bay Area

A person in search of a funeral in the Bay Area can expect to pay between \$468 and \$895 for the lowest cost standard services of a mortician and he often pays up to \$1,400 for the average service, a Guardian survey showed. Cemetery, headstone and frills such as additional limousines are expensive extras and can bring the grand total cost of dying to anywhere from \$1,000 to \$2,000 and more.

A person in search of a funeral, we found, can also expect to find difficulty in getting prices and information over the telephone. He or she will often encounter resistance and difficulty in person in getting answers to detailed questions on service and price. Comparison shopping for funeral services is thus quite tricky and difficult for persons whose loved ones are dead or dying, must make a quick and expensive decision.

Six Guardian reporters, as part of a national survey, posed as persons with a

In four cities, reporters surveyed 49 representative funeral homes posing as grief-stricken people seeking funeral information. In each case morticians were asked for four prices: lowest cost standard funeral, cost of average funeral, cost of immediate cremation, cost of cremation and finally what portion of the cremation charges were for the actual cremation. The standard adult funeral was defined as follows: "transfer of remains from the place of death to the funeral home; preserving, restoring and dressing the body; use of chapel and funeral home facilities; arranging obituary notice, church service, burial permit and transcript of death certificate; use of viewing room; arranging for flowers; providing guestbook and acknowledgment cards; use of hearse; arranging insurance burial benefits; use of a limousine for the family; providing prayer cards; arranging for pallbearers; services of professional staff; cost of casket and, finally, extension of credit."

Information from individual homes was determined by telephone calls and in person visits. Prices were verbal estimates given by individual funeral directors. In San Francisco and in the other three cities, reporters found it difficult to pin down actual prices and services. The Federal Trade Commission study relied on subpoenaed financial records.



Photo by Peeter Vilms

Final Costs

Funeral Home	Lowest Cost Funeral	Average Cost Funeral	Pickup and Cremation	Cremation and Service
Suhr & Wieboldt, SF	\$750	NR	\$295	\$535
H. E. Suhr, SF	757	NR	496	757
Valente, SF	650	\$850	520	535-735
Godeau, SF	659	1060	443	837
Miller, SF	802	1100	767	1209
Bayview Chapel, Berk.	620	NR	200	325
A. Lee Oder, Berk.	468	595	350	NR
Abbey Chapel, SF	575	895	324	NR
Ellis-Olson, Oak.	679	800	305	385
Trumans, Oak.	751	851	408	483
Duggan's, SF	535	1080	421	NR
Goodwin, SF	795	NR	495	880
California Funeral Ser., SF	722	NR	335	892
E. C. Hammersmith, SF	735	NR	450	NR
Green St., SF	875	1400	300	585
Osborne, SF	895	1125	380	380
San Francisco	633	956	405	658
Cincinnati	642	1371	ND	ND
Louisville	611	1079	341	663
Charlotte	464	1117	ND	ND
Washington, D.C. F.T.C. Study†	508	1137	ND	ND
National	587	1130	382*	660*

*: SF & Louisville only.

ND: Not Determined.

NR: No Response.

†: Federal Trade Commission Study of 56 Funeral Homes.

dying relative and asked questions on price and services of 16 Bay Area funeral homes, seven cemeteries and four crematoriums. (See chart and adjacent stories.)

The major local findings: (1) the funeral people take their cut all along the way (funeral home, cemetery, monument makers, florists) and there is no total package; (2) you can get a perfectly good and presentable casket for \$99, but funeral directors often play on the emotions of the customers and get them to buy caskets as high as \$2,500 for a solid copper one; (3) you encounter another thicket of services and prices at the cemetery and plots range from \$565 at the Gate of Heaven in Colma to \$822 at Hills of Eternity, Colma, for the same basic package; (4) added services greatly increasing the cost include limousines (\$50 each); extra use of viewing room (\$45 per day); embalming (not required by law in most cases) \$90; a hearse instead of a station wagon, an additional \$65; (5) Cremation, including all professional services, costs \$250 through the Neptune Society (see Alternatives), but funeral homes charge an average of \$400.

This is the second national consumer test conceived and coordinated by Media & Consumer, a national consumer's journalism review of the media which is published as an offshoot of Consumer Reports. The first survey was the All-American Hamburger Test, published in the Guardian of Nov. 1, 1973.

Alternatives

BAY AREA FUNERAL SOCIETY: Since 1955 the Bay Area Funeral Society has had the purpose of "achieving simplicity, dignity and economy in arrangements for after death services for members and their families." Through participating funeral directors, members and families get a basic service of removal of body from place of death, a simple casket transportation to the cemetery and legal papers for a basic charge from \$110 for cremation to \$195 for burial. To this is added the actual costs of cremation and cemetery charges.

A pilot who is a member of the Society will scatter ashes at sea as a favor for members. The one time fee is \$15 and covers all extended family members. They are situated at 1414 University Ave., Berk., 841-6653.

LOW COST CREMATION:

By going through the Bay Area Funeral Society, you can obtain cremation of the deceased for \$200-\$300 depending on the participating funeral director. Other organizations such as Neptune Society, based in San Francisco (771-0717), will handle the whole process for about \$250.

The Neptune Society started a little over a year ago. It provides all the services including the actual cremation for a charge of only \$250 in the Bay Area. Outside the Bay Area, there is additional transportation charge to their nearest office but that usually doesn't exceed \$30. If you die outside of California, Neptune will charge you only what it has to pay at whatever crematorium used, which is still cheaper than what you would be faced with if you or your relatives had to do it on their own.

DONATION OF BODIES:

The Stanford Medical School and the University of California Med. Center in San Francisco accept bodies for medical research.

Stanford gets more bodies than it needs and restricts donations to people living within a 30 mile radius of the University. For info contact the anatomy department, 497-2404 or write asking for a donation form, Anatomy Department, Stanford Medical School, Palo Alto, Calif.

UC has a greater need and has no location limitations. The only limitation is that the body can be either embalmed or autopsied. For donation forms write or call 666-1981, UC State Curator Office, UC Medical Center, San Francisco 94143.

The Guardian funeral study was written and coordinated by Ken McEldowney, with research by Paula Buchholz, Jessica Cohen, Chris Fitzgerald, Becky O'Malley and Jennifer Thompson.

Mr. Stokes Goes to Washington

For Bechtel, Westinghouse, Rohr, General Electric, all those wonderful people who brought you BART

By Burton H. Wolfe

If there were a rational system of justice in America, BART's deposed General Manager B.R. "Billy" Stokes would be headed for a court or Senate hearing room to testify about his role in a conspiracy involving more than \$100 billion in public funds.

Instead, following Stokes' forced resignation, he is going to Washington, DC, to lobby for all the budding urban mass rail transit systems in the country and the giant corporations that are building those systems. His new salary, at least \$20,000 more a year than he was getting from BART, is his payoff for working on behalf of Bechtel, General Electric, Rohr, Westinghouse and other billion-dollar corporations for the last 16 years.

If you have read only the Chronicle/Examiner coverage of BART, you would have missed the crucial information that all the time Stokes was the general manager of a public rail transit system, ostensibly guarding the public funds and the public interests, he was lobbying for exactly those corporations which have been making millions of dollars in profits in the construction of that rail system. For nobody on the dailies, not even ace BART reporter Michael Harris or BART-baiting columnist Dick Nolan, has ever explained Stokes' role in the Institute for Rapid Transit, which has now become the American Public Transit Association.

The Chronicle/Examiner coverage, or rather non-coverage, of Stokes' resignation included the information that he now becomes executive director of the

APTA. Unless you have read the Guardian's coverage of BART since 1968, however, you probably have no idea that this is nothing new at all, that Stokes has been on this organization's board of directors for the last decade.

Stokes, in his relationship with BART and with the APTA, has been engaged in what must be a record-setting conflict of interest for the last 16 years. He has been able to stay out of trouble because the big commercial communications media will not air the story, because the corporations involved in this story are the most powerful in America and because neither the Bay Area's boards of supervisors, the state legislature, the Congress, the Department of Justice nor any other institution that is supposed to look after the public interest will do anything about it.

The story started back around 1945, when a small group of immensely wealthy Bay Area businessmen began scheming to turn San Francisco into Manhattan West, with a jungle of highrise office buildings to be used as headquarters for multi-billion-dollar adventures in the Pacific Hemisphere. The leaders in this scheme were Steve Bechtel, president of the Bechtel Corp.; Edgar Kaiser, head of Kaiser Industries; and various big shots in Bank of America, Wells Fargo, Crocker Citizens, Standard Oil, Pacific Telephone, PG&E, Westinghouse and other massive corporations.

Entailed in this scheme was a specific type of social organization: centralization (or, if you prefer the popular term, Manhattanization). In that type of social organization, the business/commerce/finance activities of a community are situated in one dense dis-

trict of highrise office buildings. The people needed to carry out the work done in those office buildings commute from an ever-widening ring of suburban residences. To make that possible, according to the big business engineers of this form of social structuring, a mass rail commuter transit system is necessary for transportation of thousands of office workers.

Obviously, the true reason for pushing BART could not be revealed to the public in the late forties, fifties or early sixties. San Francisco was a unique city then: relatively free of highrise construction, much less crowded than other big cities, a jewel of a place with magnificent bay views and colorful offbeat entertainment spots that attracted tourists from all over the world. If you said openly, just like that, "we are going to tear it all apart and rebuild it as a solid Manhattan-style concrete-aluminum-glass jungle of highrises," you might have set off a revolt.

So, the big business leaders kept their plans quiet. For reasons involving either stupidity or prostitution or both, the editors and reporters of the big media outlets failed to unravel the plans and relay them to the public.

And so it was that the big business leaders were able to bill BART as something other than what it was intended to be. It was intended to be nothing more than a jazzed-up but old-fashioned commuter railroad system operating on the same basic principle as Manhattan's, built at the turn of the century. The men behind it decided to sell BART as a civic crusade, as the "only possible alternative" — a phrase they used again and again — to more automobiles, freeways, parking lots and air pollution.

To do the necessary con job on the public, the business leaders saw to it that B.R. "Billy" Stokes was hired as the head flack. The men chiefly responsible for the selection of Stokes as public relations manager were Oakland Tribune Publisher William F. "Big Bill" Knowland, Edgar Kaiser, Stephen Bechtel and BART President Adrien Falk.

In the late fifties Billy Stokes was working as an urban affairs reporter on Knowland's paper, the Oakland Tribune. He was paid around \$8,000 a year to write puff stories about civic and business leaders in Oakland, and to keep his mouth shut about any corruption he might observe. Stokes carried out this task so faithfully that Knowland recommended him to his

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associates in the scheme to Manhattanize San Francisco as an excellent flack for BART.

Knowland, a onetime US Senator who was a chief backer of demagogue redbaiter Joe McCarthy, was interested in Manhattanization and BART for a number of reasons. Oakland was to become a BART subcenter, with a smaller Manhattanized downtown than San Francisco's; a train connecting Oakland with San Francisco seemed to offer convention and sports complex possibilities for Oakland (BART has a station at the Oakland Coliseum, now home of the ex-San Francisco Warriors); and Knowland himself had real estate interests in Oakland that would be enhanced by highrise construction with a mass rail transit system to service the highrises.

Knowland was an intimate friend of Kaiser and Bechtel, the two men who were eventually to earn more profits than anyone else from the construction of BART. And the intimate friend of all three of them -- Adrien Falk, former president of S&W Fine Foods and the California Chamber of Commerce -- was running BART in its early stages like a dictator. The railroading of Stokes into the BART public relations job was channeled through these men, and there was never any question about it. There was no search made for better talent. There was no competition. Falk's associates in the big business community told him they wanted Stokes and Falk told the BART board of directors that Stokes was their public relations man.

It was Stokes' job to write, broadcast and publish all the propaganda necessary to convince the public that BART was a civic crusade against automobiles, freeways and air pollution. Stokes knew perfectly well this was bullshit. He knew that the Manhattanization plan behind BART would create more congestion, more automobiles, more pavement, more air pollution, more overcrowding, more traffic jams -- in short, all the horrors of Manhattan. He knew -- BART's very own study, BART's very own figures, showed him so -- that the new rail system would not eliminate any freeways, would not reduce the number of automobiles in the Bay Area, would not make an ash ounce of difference in air pollution. For every commuter that would get out of his auto into BART, there would be a new commuter -- created by Manhattanization -- trying, at least until the ultimate traffic jam stopped movement altogether, to drive in and out of San Francisco each work day via automobile.

Stokes saw BART's figures. They showed that less than 10 per cent of Bay Area commuters would ever use BART. They showed the Bay Bridge saturated with automobiles one year after BART would be running through a tube under the Bay, supposedly by 1968. (Imagine the amount of traffic projected for a Manhattanized Bay Area by 1974, BART or no BART!)

Stokes responded by lying. He wrote, broadcast, and published statements that BART would solve the auto/freeway/air pollution problem. He billed BART as the "only alternative" to more automobiles, though some of the nation's top transportation experts had suggested at least a dozen others that were either more practical and cost less, or revolutionized land transportation by combining the flexibility of the auto with mass transit aspects of trains.

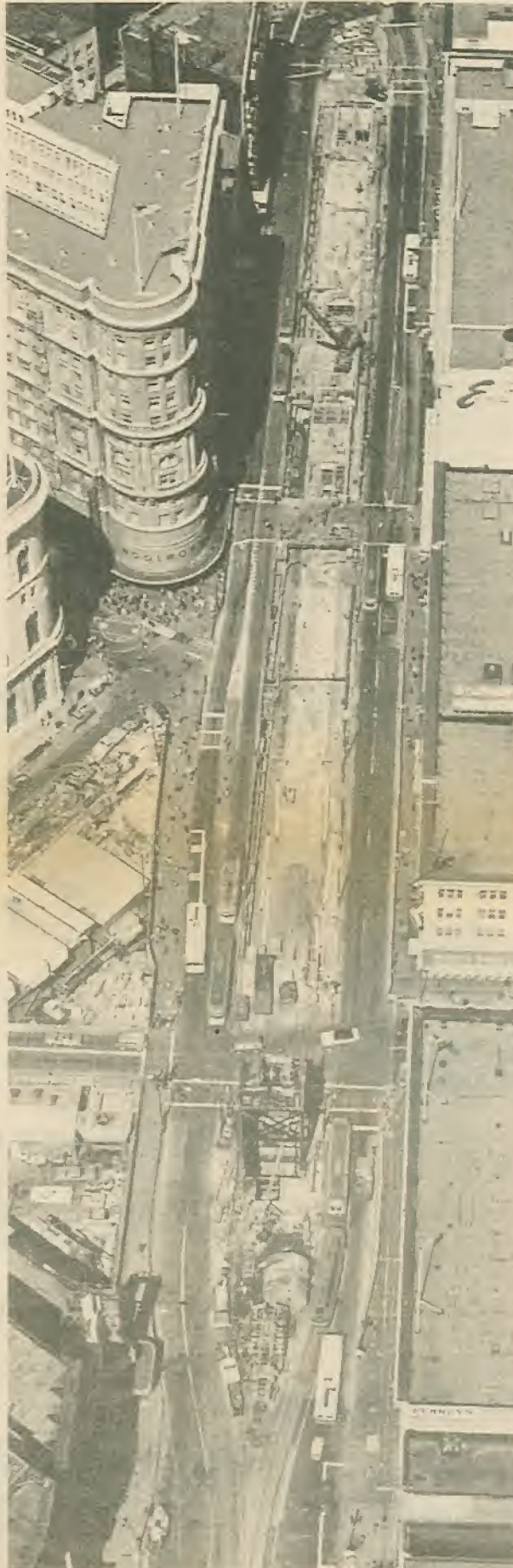
Stokes, nothing more than a newspaper reporter, told me he created a "nut file" for the suggestions of the nation's top transportation experts and "threw them all into the nut file."

So far as Stokes was concerned, so far as Adrien Falk and the BART Board of Directors was concerned, so far as every big business and civic leader involved in the BART story was concerned, there was only one plan that was ever going to be offered to the public: Steve Bechtel's plan for a commuter railway system.

Stokes also lied about the cost of that plan. He knew perfectly well that the original projection for BART, consisting of enough trunk lines to link all counties of the Bay Area, would cost a minimum of \$12 billion. He knew perfectly well that the original cost of the original 72 miles of track we are getting now would be at least \$1.5 billion. He admitted this to me one day in his office at BART headquarters. But all of the propaganda he put out stated in headlines: "Rapid Transit for the Bay Area Costs \$792 Million."

Stokes also lied in his published propaganda about BART's features. He said BART's trains would

Stokes created a "nut file" for the suggestions of the nation's top transportation experts.



BART construction along Market Street, an urban disaster area destroyed by creeping Manhattanization.

be noiseless, seats would be arranged so that no two bodies ever touched, everybody would always have a seat and nobody would ever have to stand, and the automatic computer system was foolproof.

Of course all of these lies were really Steve Bechtel's lies. Stokes was merely the flack who passed them on to the public, by the thousands, during the election campaign for BART.

These lies were all reprinted in pamphlets distributed throughout San Francisco, Alameda and Contra Costa counties under the name "Citizens for Rapid Transit." This was the leading private campaign organization for BART. The "citizens" who put up the money to run it were the leaders of Bechtel, Bank of America, Crocker Citizens, Wells Fargo, Kaiser, West-

inghouse, etc. -- all the corporations that were eventually to reap enormous profits from the Manhattanization of San Francisco and the construction of BART itself. They took all the lies that Stokes had published on behalf of BART, eradicated BART's name from the literature and disseminated it throughout the Bay Area under the name "Citizens for Rapid Transit."

Stokes said BART would be in operation by 1968. Each year he was to revise the date a year farther into the future.

After the 1962 election for BART, resulting in a mere 2% majority of yes votes needed to pass the basic bond issue for BART, Stokes was elevated by Adrien Falk and the other BART directors to general manager. At the same time, Stokes took a seat on the board of directors of the Institute for Rapid Transit, starting down the road toward the job he's taking in Washington now.

The IRT was founded by big corporations such as Alcoa, General Electric, General Railway Signal, General Steel, Pullman, Westinghouse and others involved in the design, construction and servicing of mass rail transit systems planned for urban areas throughout the US. Within a short time the heads of these corporations added publicly-appointed officials of public transit systems to the IRT's Board of Directors, producing a built-in conflict of interest that is unprecedented in the history of lobbying.

The purpose of the IRT, right from the start, was to convince Congress and state legislatures and city governments to support ever more multi-billion-dollar mass rail transit systems that are used to service the same basic form of social organization in every American urban community: Manhattanization. The amount of money involved in these various systems was eventually to exceed one hundred billion dollars.

When BART Manager Billy Stokes became a member of IRT's Board of Directors, then later vice-president of the organization, for example, he was suddenly wearing two hats. In his BART job, he was supposed to pinch pennies, acting as the public's watchdog over the huge expenditure of public funds by Bechtel, Westinghouse et al. In his IRT job, he was supposed to help convince various governmental bodies to hand over ever larger sums of public funds to these same corporations which were getting rich off urban mass transit.

Stokes became especially close with Norman W. Seip, manager of transportation equipment for Westinghouse, who served as chairman of IRT's advisory council. It was no surprise, then, that whenever there was criticism of Westinghouse or something went wrong with BART's automatic controls or when the Westinghouse contract for these controls soared from \$26 million to \$48 million Stokes defended the corporation against its critics. Even after hundreds of defects were uncovered in a Public Utilities Commission investigation, Stokes proclaimed on behalf of Westinghouse that "everything is being ironed out, everything is proceeding on schedule."

Bay Area residents who read such quotes from Stokes in the dailies or heard them on the radio could never understand what lay behind them. Only when the connection with IRT is made clear can you understand why Stokes came to the defense of the company he was "watchdogging." And none of these media made that connection.

Through Stokes' relationship to the big corporations involved in mass rail transit, and through the personal intervention of President Nixon's golfing pal Steve Bechtel, Stokes was able at one time to gain top consideration from Nixon for nomination to be Secretary of Transportation. Only public embarrassment over BART's failures kept Nixon from nominating Stokes, though Nixon constantly relayed to Congress every request from Stokes and Bechtel for federal funds to bail BART out of still another financial crisis.

Instead of becoming top man, Stokes was appointed by Department of Transportation Secretary Alan S. Boyd to serve on the Urban Transportation Advisory Council. On that body Stokes planned campaigns for more mass rail transit systems with top officers of General Electric, General Steel, Westinghouse and other corporate giants.

In the course of Stokes' intimate relationship
Continued on next page

Continued from previous page

with officers from the industrial giants forming the IRT, many suspicious contract procedures arose within BART. Big companies that ordinarily would compete with each other suddenly formed joint ventures, bid together for contracts and won them. Companies that donated the largest amounts of money to the BART bond issue campaign somehow wound up with the most lucrative BART contracts (see previous Guardians for names and amounts of money). A company that bid higher than a competitor received a contract anyway because of some alleged technicality never explained to the public.

Perhaps the most suspicious of all the contracts was the original one awarded to the Rohr Corp., builder of railway cars with built-in problems. In mid-June 1969, Rohr suddenly decided to join the IRT after showing little interest in membership before then. Only July 3, 1969, less than a month after a Rohr official took a seat on the IRT's Board of Directors with Stokes, Rohr won a \$66.7 million contract to supply 250 aluminum transit cars for BART despite the fact that another company bid lower on the job. Then, on July 31, Rohr awarded fellow IRT member Westinghouse a multi-million-dollar subcontract for equipment supplies on the new cars.

Three years later Stokes announced that BART had signed an agreement with Rohr for 100 more cars at \$37 million or \$370,000 a car. Originally the contract with Rohr was for less than \$270,000 a car. Yet Rohr did not even have to submit a competitive bid on this contract raising the ante by more than \$100,000 a car within just three years. Why? Because the State Legislature exempted BART from taking bids on the cars after Stokes told its mem-

Behind him, Stokes leaves a Manhattanized San Francisco.

bers that another open bid would delay the start of the rail transit system 18 more months.

Reporters on the Chronicle and Examiner have long known of the IRT/Stokes connection. In fact, the Examiner reporter assigned for the last decade to cover BART affairs, H.W. Kusserow, participated in an IRT conference at Toronto in 1968, appearing as a panel speaker. He admitted to me that he, like several other daily newspaper reporters, traveled to Toronto at IRT expense. He denied, however, that he was ever a close friend of Billy Stokes.

Several years ago the IRT transferred some of its functions to another organization, the American Transit Association. Nobody ever explained to the public what this was all about, so the public had no way of determining what was going on when officials from the American Transit Association came to town to defend and praise Stokes.

"Transit officials laud Stokes" read the headline in the Examiner of April 19. What transit officials? One was Robert Pollock, president of the American Transit Association and chief executive officer of the Cleveland Transit System. The Chronicle and Examiner stories did not explain that Stokes was associated with Pollock (and his managerial predecessor in the Cleveland Transit System, Donald Hyde) on the IRT; that Hyde for many years served as a paid consultant to BART; and that all of these men, while acting as public transit officials, have been nothing more than the vassals of the big corporations building those public transportation systems.

Also cited in praise of Stokes: William Ronan, president of the IRT and chairman of the New York Metropolitan Transportation Authority. His position on the Authority was stated in the Chronicle and Examiner, not the IRT job -- and thus his connection to Stokes and to the officers of corporations involved in the construction of San Francisco and New York rail systems.

Local coverage of Stokes' resignation explains that the newly formed American Public Transit Association is a combination of the IRT and the American Transit Association, but without the background on these groups, no reader could understand what the new APTA is and does. The logical conclusion, then, is that Stokes' resignation removes him from the picture.

In fact, as executive director of the APTA, Stokes will concentrate on helping nationally the same people he has been helping locally, by lobbying in Washington and elsewhere in the nation on behalf of Bechtel, GE, Westinghouse, Rohr and all the other corporate giants involved in BART and the construction of multi-billion-dollar rail transit systems around the country. For this Stokes, the former \$8,000-a-year Oakland Tribune reporter, will be paid \$75,000 a year to start plus a variety of benefits. He will also draw a fat pension from BART.

Behind him Stokes leaves a Manhattanized San Francisco, an unfinished skeleton tri-county BART system that supposedly was to be completed by 1968 at a cost of \$792 million but now costs \$2.2 billion (the Chronicle and Examiner keep on giving an inaccurate figure of \$1.5 billion), and a projected BART system that will cost a minimum of \$14 billion and perhaps as much as \$20 billion if the remaining counties of the Bay Area are crazy enough to join it. ■

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Women's Skill Center Feminizing the Tools of Production

By Mickey Friedman

We are skilled as auto mechanics, carpenters, electricians, health workers, photographers and teachers... It is nearly impossible to enter into an apprenticeship without some previous experience in the field, and training opportunities are generally closed to women; what training we have acquired has been primarily from men who don't respect our abilities. We have developed our competence in these skills on our own time and money, finding work opportunities in these fields unavailable to us, and have to earn a living in the traditional positions of typists, file clerks, hospital workers, secretaries and other unskilled laborers."

--Statement of Purpose Women's Skill Center

All over the country, and scattered through the pages of periodicals such as Ms., you can find individual examples of courses or feminist instructors teaching the rudiments of various skills and crafts, things like Volkswagen repair, for example. These have by and large been very specific efforts. But imagine a central clearinghouse—a place where women, formerly discouraged from trying such "men's work" as plumbing, wiring, mechanics and carpentry, are supported, encouraged and trained entirely by other women.

Not only taught, but given information about jobs and programs open to them. Women can rent tools cheaply there, use a library containing the Building Code and other similarly pertinent volumes and, perhaps most important of all, they can meet and learn from each other, both through classes and casual conversation.

All a dream? For now, yes. Soon, no—because a group of dedicated women in San Francisco is working on exactly such a center, and they're close to making it a reality.

The Women's Skill Center, upstairs at 51 Waller (a couple of blocks from the front gate of the UC Extension), is still primarily a space—a very large space, covering the entire second floor of the building, complete with a fresh paint job and a shining, newly-refinished floor. I talked there with Phern, Laraine, Sylvia, Pam, Ilsa and Ellen, the radical feminists who, with several others, have put months of energy into



Laraine's basic motorcycle repair class meets Thurs. at 3 pm.

the center and are now hoping to see it work.

The skill center, says Ilsa, is "a place where women can learn to do useful things." To this end, the group began offering classes in May, and is expanding its offerings as additional skilled women are available to teach. The first course offering includes carpentry, plumbing (\$5/mo.) and motorcycle repair (\$5/mo.) as well as karate (\$10/mo.).

"The emphasis is on technical skills," Sylvia explains, "but we also want anything that will help build a women's culture," and the variety of courses also ranges to such things as silk-screening (\$7/mo.), t'ai chi chuan and shiatsu massage (\$10).

Plumbing and carpentry are obviously important technical skills, but so far the greatest demand has been for a course in a more immediate subject: street fighting. It's "a self-defense course for women using basic karate techniques, covering real life situations," says the course listing, concluding with the assurance that "every woman can learn to kick ass."

More than 50 women have enrolled in two separate sections for the instruction, which includes kicking practice aimed at cushions fastened to the center's walls. In the same vein, there's also a self-defense class using karate and aikido. This course, says instructor Ree Brown, "is geared to helping women build their bodies and

their confidence through exercise and self-defense techniques."

While the street fighting group kicks the skill center walls, meanwhile, the plumbing class is digging behind those walls to work on the pipes. Members of this section also do free plumbing jobs for community groups and in each other's homes. Over in the motorcycle repair class, bikers learn how the machine works, with sessions on chain, front forks, brakes, carburetor rebuilding tune-ups and clutch.

But the first task of the skill center staff wasn't teaching new skills—it was putting the organizers' skills to work renovating the center's work space. "We had a building that was in terrible shape," Phern remembers. "That was one of the ways we started to learn." That was back in February, several months after the women first started investigating possibilities for more profitable and satisfying employment for women, when the availability of the Waller Street building made it feasible for them to put an idea into action.

Today, with the center struggling to become a thriving institution, Ilsa notes the women's current concern: "We're trying to make it an established thing, not just another women's group that collapses in a snit." Part of that attempt involves giving women financial as well as technical support, because the skill center organizers want to move away from the traditional identification of

women as "volunteers." "We have had a priority on paying women who work for us," Phern told me. "This is one of our biggest priorities—we have tried to pay."

So the women who worked on renovating the building were paid, as are teachers who offer classes at the center. Teachers set the price for their classes and in turn pay a nominal fee (about \$1 an hour) for use of the center's space.

The center is not, obviously, striking it rich on dollar-an-hour rents, and incoming money is one of the most pressing problems. A grant from the Vanguard Foundation has helped keep the group somewhat solvent, and applications are out to other funding sources. A women's dance in March and another benefit in May, combined with a number of small donations, have helped take up the slack.

Because they are interested in and involved in traditional male pursuits, the women have also regularly run into another major problem: simply getting the tools and equipment necessary for their trades. "Any woman going into a store to buy equipment is going to get a hassle," notes Laraine, a motorcycle mechanic, adding that this problem, at least, is tending to diminish as time goes on and suppliers get to know her.

Beyond the teaching of skills, the organizers stress their goal of providing a place exclusively for women, an atmosphere where all women will feel comfortable. "We want this to be a place where there is not a heterosexual assumption," Sylvia explains; the group wants to preserve feminist openness, avoiding "a dominant heterosexual atmosphere."

The ultimate aim for the center is continual expansion of resources and offerings. The library and tool rental service are early goals, but the women also want to offer training in printing and electricity and wiring, a wilderness survival course, and eventually, perhaps, darkroom and photography instruction.

To accomplish all this they're searching for money—but, more important, for new people to bring energy and ideas to the center. Right now, they're encouraging all interested women to attend the center's general meeting, 7 pm, June 16 at the Waller St. building (info: 861-9464).■

Photo by Peter Vilms

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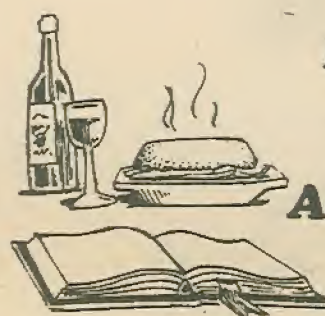
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Fading Yellow

By Burton H. Wolfe

The Case of the Disappearing Cab Company

A crisis, this time not one of Richard Nixon's making, is brewing in the taxicab industry of San Francisco.

Within a short time Westgate-California, Inc. of San Diego will either sell its subsidiary Yellow Cab Co. of SF to another company, or, since no bid satisfactory to Westgate seems in sight, try to unload its 503 taxi permits individually at \$22,500 apiece. (These permits originally sold for \$1,000 to \$7,000 each.)

But the forthcoming sale isn't, as recent news stories suggest, due to the Board of Supervisors' unwillingness to grant Yellow its third fare increase in three years. Actually, Yellow has no choice: Westgate is in bankruptcy proceedings and must eventually divest itself of the cab company by court order. Consequently, opposition to Yellow's request for fare relief has escalated to the point of its being politically unacceptable for the supervisors to approve.

Mayor Alioto and the Downtown Hotel Association, prime movers in bailing Yellow out of its financial problems in the past, have kept quiet so far. At the recent fare increase hearing before the supervisors' Fire, Safety and Police Committee, an array of taxicab drivers opposed another meter boost while there were no supporters for Yellow at all. Committee Chairman Terry Francois, a onetime sympathizer with Yellow, has lost his patience and declared that no further increase would be granted and he would not mind seeing the big company split into several independents operating on a more businesslike basis that doesn't require a subsidy by the board in the form of frequent fare hikes. Sup. Al Nelder, noting that some independent cab companies are netting profits between \$80,000 and \$100,000 a year while Yellow allegedly loses vast sums, seconded Francois in this opinion, and it is almost inconceivable that the full board will override them.

Whether Yellow actually has been losing money is not even certain. There has been no certified accounting of its finances in two years, and Yellow's figures are lumped together with Westgate's.

Robert Laughed, the city's rate engineer, says he is satisfied Yellow's management speaks the truth when claiming losses of \$1 million last year and half a million so far this year. Since the supervisors will not grant another fare increase, Yellow now wants to sell out immediately, even before the bankruptcy grace period allowed by the court has expired.

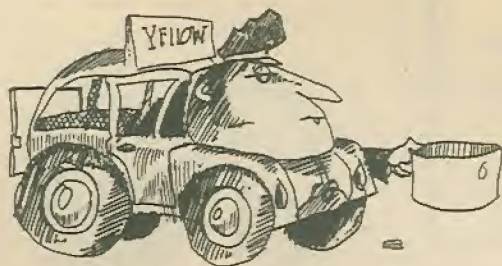
The asking price for the company is \$10 million, \$1.3 million less than the total value of Yellow's 503 taxi permits if all could be sold at the inflated price of \$22,500 apiece. The largest bid for the whole company to date, from the local DeSoto Cab Co., is \$2.5 million. Yellow/Westgate management refuses to consider that low an offer and, to scare everybody concerned with the taxicab industry, might start selling permits individually at any time.

Flooding the market this way would cause chaos in SF's cab industry, thanks to shortsightedness by the mayor and supervisors. Their policy until now has been to grant a form of legislative subsidy to Yellow so that one big radio-controlled company could provide long lines of cabs at all hours of the day in front of the major hotels. If Yellow dumps too many permits, non-radio cabs could grab large numbers of hotel passengers and hotel management would lose the safeguarded taxi operation they have long demanded in SF. That might adversely affect the city's convention business.

Besides that setback, the number of cabs on the streets could become so great that none of the drivers could earn an adequate living. Yellow has 500 taxis—but only keeps 350 on the streets on weekdays, 200-250 on weekends, most on hotel and airport stands. If individuals grab up these permits on the open market with no restrictions on how they operate, that lid would be blown.

The supervisors could head off this potential and possibly imminent crisis by enacting three ordinances at once:

1. Require that all taxis in SF be radio-controlled by companies with no less than 50 cabs.
2. Set the limit for sale of taxi permits at \$7,000 each, the last price fixed by the Police Commission.
3. Fix the maximum number of cabs allowed to



Since the supervisors will not grant another fare increase, Yellow now wants to sell out immediately.

operate on the streets at 150 less than the existing number of permits.

These three ordinances, enacted simultaneously and quickly, would bring about a taxicab driver's and rider's paradise in SF, for reasons I began to explain in a series of articles in the Guardian late in 1972.

There are at present three warring divisions of SF's cab industry: Yellow, five radio-controlled independents and 15 non-radio independents. Yellow, more than five times larger than the biggest independent, DeSoto, is the only company that operates on a meter split with the drivers and the only company that loses money.

Bear in mind that SF is not a cab-hailing city like New York. In Manhattan every corner is a potential pickup point. But in SF few people hail cabs. Most riders here pick up cabs at hotels, transportation terminal and department store stands or phone for them from home, office, hospital, bar, restaurant and the like.

The Manhattan cab driver makes his living from street pickups, one after the other. The SF cab driver must depend on stands and radio orders for his basic business, supplemented with an occasional street pickup. If he pursues a policy of trying for all three, whichever comes first, he can keep his meter running at frequent intervals throughout the day, and both he and the company make money. If he sits on stands for long periods of time without the meter running, his fare intake stays low, and if his company depends on a split of that fare intake for its revenue, it winds up loser. (Yellow pays each driver \$20/day, even if their half of the meter doesn't reach that amount.)

Incredible as it may seem, Yellow management cooperated with SF business and government leaders for years in deliberately pursuing this losing system. And then, finally reaching the point of impossible losses and trying to get out of the mess by renting cabs to drivers, Yellow found itself blocked by the Chauffeurs' Union. This has gone on for the last three years, Yellow pleading for a change in operation that might be profitable and the union bosses, all ex-Yellow drivers who worked on a meter split, threatening to cripple the company and the cab business with a strike that would not end until the existing dead-loss arrangement was assured perpetuation.

How did this fantastic mess ever come about?

The major hotel owners, members of the Downtown Hotel Association, decided a decade ago that in order for their patrons to enjoy taxi service at its best, there would have to be one big radio-controlled company's cabs on the stands at all times, squeezing out any others. Then, if there was any complaint or a cab had to be located immediately with emergency messages for hotel guests, it could be arranged conveniently through telephone-radio hookup from hotel to single cab company to driver.

Actually the system has never worked entirely that way, and through various payoffs to hotel employees (and their airport counterparts), independents have been able to pick up some of the business. Nevertheless, at least 75% of all major hotel and airport cab passengers wind up in Yellow cabs.

So long as Yellow's drivers supplemented this monopolized business with radio orders and regular street pickups, the company made a profit from the 50-

50 meter split. But during the last few years more and more Yellow drivers have stopped taking radio orders and hunting for street pickups.

Many Yellow drivers have told me the reasons they quit taking radio orders involved management's direct attempts to discourage this sort of business. Too often, drivers say, they'd get to an address only to find the person had phoned as much as an hour earlier—and had already left, or didn't want the cab anymore. Faced with this problem, and with generally decreased street business due to competition and higher rates, many drivers just stay on the long lines, meter inoperative. Which, many argue, is exactly what the company wants them to do.

Yellow's general manager in SF, Charles O'Conner, a former employee of the now-defunct News-Call Bulletin, denies these stories. He says the average phone call is answered in 10 minutes and company management tries to induce drivers to get off hotel stands and cruise and take radio orders.

But this denial is almost impossible to believe. During a two-year period when my writing ran dry, I drove an independent cab full time. More than half my passengers, and that added up to hundreds of individuals, told me they used to be Yellow Cab riders but had to switch because they were waiting anywhere from half an hour to an hour for service and sometimes were left stranded altogether. Every independent cab driver I have ever talked to has related identical experiences.

It is difficult to believe this could have happened unless Yellow management was cooperating in a plan to favor tourists and conventioners while ignoring natives.

Should the problem of getting Yellow to answer a telephone order be overcome, two equally distressing problems often follow: Yellow has many cabs that are mechanical disasters, and many drivers who don't know the city. Independent cabs, at least DeSoto's and Luxor's, are in much better shape and the great majority of their drivers are experienced and know how to drive somebody from point A to B without first circling 180 degrees off the correct route.

There are several reasons this is so.

It is difficult to earn a living on Yellow's 50-50 meter split. So, most Yellow drivers stay on the job only three months, until something better comes along. Yellow has an annual turnover of 1,000 drivers. Only the hard core careerists learn the city and drive the same cab every day and take care of it. The rest do not know the proper routes and they drive different cabs every day, so they never get a chance to see that the mechanical problems they discover are corrected.

Independent drivers either own or rent their cabs. They get to keep either all the fares they run up during their shift or everything minus around \$22 cab rental, plus other expenses: for owners, gasoline and insurance and share of garage/mechanics/office help expense; for renters, gasoline; for both, payoffs to dispatchers and hotel bellhops and the like.

With this arrangement, radio-controlled independent cabbies can take home \$40-\$60 a day and get away with reporting much less to the IRS. The average Yellow nets \$25 a day and has to report almost all of it. This monetary incentive helps encourage the independent to take more care with his cab and his service, and to stick around much longer than the average Yellow.

At DeSoto, for example, the president and entire board of directors are working taxicab drivers. Each one is, in effect, a roving supervisor. They form a co-op, and they combine efforts to make sure it is run properly. Luxor, a close second in quality, cannot fill radio orders as fast because it has 60 cabs to DeSoto's 90. Veterans', with 70 cabs, runs a poor third because most of its cabs are rented, not owned by the drivers. There's a higher turnover of personnel than at DeSoto and Luxor, hence less control.

DeSoto and Luxor have proved for many years, beyond all possible dispute, that the best cab service in SF can be provided by a company with at least 50 radio-controlled cabs, with a high percentage individually owned and the rest rented to drivers in lieu of a 50-50 meter split. The SF supervisors could manipulate the cab industry in this city through the legislation outlined above, so that all companies performed like DeSoto and Luxor. Only then will the taxicab mess in SF be straightened out. ■

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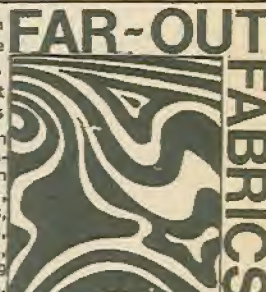
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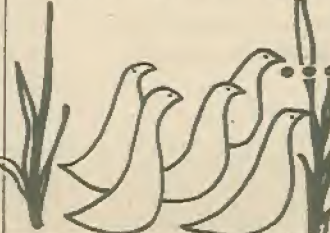
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By a 11-4 Vote Guardian No Longer Banned by Press Club

Stop the presses: By a 11-4 vote, the Larry McDonnell/PG&E ban on the Guardian was overruled and the Guardian will be allowed to compete in the 1974 "Pulitzer of the West" press awards contest of the San Francisco Press Club for the first time in five years.

"You won one," Bill Thomas, former Chronicle reporter and desk man, now press club president, told editor Bruce Bruggmann.

"The Guardian is cleared," said Rene Casenave, Examiner managing editor and co-chairman of the 1974 press club's awards committee.

Cleared? Bruggmann asked Casenave. The question is not whether the Guardian is cleared, the question is whether the press club is cleared.

To recapitulate this white-hot story in Bay Area Journalism:

The Guardian's investigative reporting from 1967 to 1969 won four of the nine awards available to it in the non-daily category of the contest. Our expose of the SF Grand Jury won first place in 1969.

In 1970, the Press Club abruptly and secretly rewrote the rules to exclude one newspaper, the Guardian, from that year's contest. The ban-the-Guardian decision, it turned out upon investigation, was made by PG&E's top public relations man, Larry McDonnell, who chaired the awards committee, and his hand-picked committee that included public relations representatives from the phone company, Westinghouse, Bechtel, Crown Zellerbach, General Electric, and two advertising agencies, all of whom the Guardian had criticized in its investigative stories, notably PG&E in the Guardian's coverage of the PG&E/Raker Act scandal and its campaign for public power in San Francisco. The ban was upheld by the directors (largely pr men and Ex/Chron newsmen) and continued until this year.

Meanwhile, amidst all the banning, a lot of related issues began surfacing at the club: the KPIX and KQED news staffs resigned en masse from the broadcast competition on grounds women couldn't be active members, that the contest was dominated by pr/ad men and non-journalists and that, as KQED put it in its letter of protest, "the repeated exclusion of the San Francisco Bay Guardian from the Press Club competitions raises disturbing questions about the integrity of the Press Club awards."

Marilyn Baker was barred from the club on a 9-1 vote two months after the club accepted the doorman of the Clift Hotel as an associate member. She and two other newswomen later filed suit (which lost in superior court after, significantly, the press club successfully argued it was just a private social club, not a professional organization of any kind). And radio/tv broke away from the club and put on their own awards competition last spring.

This year, Bill Thomas succeeded Raudebaugh as president, women were admitted to the club on a new vote and Casenave and Jim Ligier, SF Bureau Chief of the Associated Press, were named by Thomas to head up an awards committee of professional newsmen and journalism professors to set new standards for the contest.

The major question: Would the Guardian be readmitted to the contest (under an new and broadened category to include all non-dailies published regularly) or would it remain outside (under the old PG&E-engineered category of weeklies only?) Casenave put together a committee by mail, polled the 15 members by phone and placed the results, 11-4 in favor of the proposed changes, in front of the club's directors, who approved them without dissent.

The other changes raised the cash awards from \$1,500 to \$3,000 total and from \$250 to \$500 in six categories, broadened the contest area from the Bay Area to most of Northern California.

"This was," said Thomas, "another step we're taking to make the press club a press club."

What about the vote breakdown? Who voted to reverse McDonnell/PG&E and readmit the Guardian and who didn't?

Nobody knew the breakdown except Casenave, who polled the members, and he refused to tell Bruggmann. Why? It's a private club and it's our private business, he argued. How can newsmen decide an issue of censorship like this on a secret ballot? What's everybody scared of?

Casenave refused to budge.

Okay, Bruggmann said, I'll make it five straight years of investigative reporting in the Press Club.

Bruggmann polled the committee and found that:

1. Everybody who said they voted yes for the Guardian and the rules changes were most quick and happy to talk about it.

Bud Liebes (chairman of the SF State Journalism Dept.) complimented Casenave for originating the readmit-the-Guardian move and said it was long overdue. Syd Goldie of the Progress said genially, "You can't bumrap me this time." Wyman Riley of the Vallejo Times-Herald said he, too, wondered who cast the four nays and said, "Let me know if you find out." (None of the members I got ahold of knew who the dissenters were either.)

Ligier, Palma Trentacoste of the Catholic Monitor and Albert Pickerel (UC Journalism) were quick to say they voted yes. Casenave voted yes and said his two Ex colleagues, Eppinger and Patterson, did also. That makes 9 yes.

2. Eppinger, when Bruggmann called him, said, "I'd rather not say anything to you. You're a despicable son of a bitch." Click. Bruggmann called him right back and Eppinger said he was irritated because "you were told yesterday" by Casenave that he and Patterson had voted yes and there was no need to call him. Bruggmann replied that he was calling everybody on the committee without exception.

3. Paul Conroy, executive editor of the San Jose Mercury-News, said he couldn't remember how he'd voted and he would call Casenave to check his vote and ask for clearance to release it. Neither he nor Casenave could be reached at presstime to check, but it appeared unlikely that Conroy, who seemed vague on the issues and hadn't done much before with the SF Club, could have voted no. Harvey Wing, an Ex-Examiner reporter and coordinator for the contest, declined to reveal his vote on the basis on principle, but it also appeared unlikely that he voted no. That's two more, bringing the total of apparent yeses to 11.

4. That leaves just four major possibilities for the no vote. (Raudebaugh was on vacation and not contacted for a vote by Casenave). Gordon Pates and Abe Mellinkoff (managing editor and executive city editor of the Chronicle) and Stephen Still and Dick Fogel (managing editor and assistant managing editor of the Oakland Tribune).

Was it Mellinkoff, the editor who wears suspenders in the newsroom and sports a monocle at social events? Said he on the telephone the moment Bruggmann identified himself, "I have nothing to say." Click. Bruggmann left the question at the city desk for Mellinkoff, but no return call by presstime.

Was it Pates? He refused to come to the phone and left word with his secretary that he had nothing to say to the Guardian, ever.

Was it Fogel, a big man for years on Freedom of Information committees, writer of articles and maker of speeches on the evils of secrecy in government? Fogel was "in a meeting" for two days, finally admitted through his secretary that he "doesn't care to divulge" his vote. Why? He refused to say, his secretary said.

Was it Still, whose newspaper allows its reporters to be members and officers and help organize meetings of the East Bay Press Club that are subsidized at \$1,000 to \$1,500 a shot by PG&E and other big East Bay polluters (see "Wine and Dine Journalism," on the East Bay press at work, Guardian of 4/27/74). Still was on vacation, but Fogel sent word through his secretary that Still wouldn't want to divulge his vote either.

There you have it. The operative comments of the major figures in the Mysterious Case of the Unidentified Newsmen Who Vote No on Alternative Journalism and Investigative Reporting—and Refuse to Comment Through Secretaries. The SF Chronicle and the Oakland Tribune, June of 1974.

In any event, the whole issue of the Guardian ban now goes to the test: the Guardian this year will submit its Peter Petrakis' stories on the PG&E/Raker Act Scandal, Burton Wolfe's stories on BART/Bechtel (see this issue) and Jeanette Foster's stories on Crown Zellerbach and the "paper shortages."

Postscript: A tip of the green eyeshade to Bill Thomas, who got things rolling, and the guys at the Examiner who hold little truck for the Guardian but voted it in on principle, and in particular Rene Casenave, the man in the middle who got the job done.

A tip of the green eyeshade also to Jerry Werthimer and Ken Stewart, the journalism professors who came to the Guardian's defense in 1970 and resigned as contest judges, and a handful of newsmen who came to our defense. Publishers Joe Houghtelling and Mort Levine, Fred Garretson of the Oakland Tribune, Phil Hager of the LA Times and a couple who wish to remain unidentified. Nobody was more effective than Bob Neubert, a Standard Oil pr man, who wrote in the Guardian's defense to the club. His letter so incensed McDonnell of PG&E that McDonnell called Guy Carruthers of Standard Oil, Neubert's boss, and tried to put the clamps on him. To Standard's credit, Carruthers did nothing.

Idle query: When will the Ex or Chron do a full and honest story of the PG&E/Raker Act scandal, the story that got the Guardian kicked out of the Pulitzer contest in the first place. The Guardian has written about it for six years, the 1973 SF Grand Jury has done it, attys. Richard Kaplan and George Davis, have laid it out in recent suits. When?



MR. STOKES WENT TO WASHINGTON

But We're Staying Right Here

Burton Wolfe's story on page 6 is just one example of how the Bay Guardian has given you a detailed perspective on BART, one of the slimiest messes in the Bay Area. And on Billy Stokes and Steve Bechtel and Edgar Kaiser and all the people who decided long ago that BART was just what they needed to turn a beautiful city into the New Manhattan.

The Billy Stokes propaganda, which the Bay Area's press swallowed like innocents, didn't fool us for an instant. Here's our record on covering this urban atrocity:

▷ MUST SAN FRANCISCO CHOKE ITSELF TO DEATH? (6/18/68). "The end result of BART," says an influential member of the BART District board, "is that San Francisco will be just like Manhattan."

▷ WHY BART IS BROKE (8/30/68). "BART's cost never was \$792 million, although that's what the voters were told again and again by Citizens for Rapid Transit and the daily newspapers throughout 1962."

▷ NOISY, CROWDED AND STUFFY (11/1/68). Engineers admit their trains will not be so futuristic, after all. Some of the broken promises: each rider would have a seat, trains would be noiseless, there would be no vibration or sway, automobile traffic would be greatly alleviated.

▷ ONE ALTERNATIVE TO BART (12/24/68). Transportation experts agree: rail transit is inflexible, outdated. And that BART is the wrong transportation in the wrong place, at the wrong time.

▷ HOW PG&E WILL MAKE BART FARES 10% HIGHER (12/23/70). Because BART will be buying its electricity from PG&E rather than getting cheap power from a publicly-owned power plant.

▷ BART: STEVE BECHTEL'S \$2 BILLION TOY (2/14/73). The man responsible more than anyone else for the emerging scandals, the carefully concealed czar of BART.

▷ CUSHIONING THE RIDE: QUICK PROFITS FROM MASS TRANSIT (8/1/73). The people and corporations who have made the inflated profits from BART.

▷ BART: WRECKING OAKLAND'S ROCKRIDGE, SF'S MISSION (11/28/73). The first two Bay Area neighborhoods to feel the big development crunch of BART-inspired Manhattanization.

▷ MR. STOKES GOES TO WASHINGTON (this issue). Paying off Billy Stokes, BART's chief flack then general manager, with a cushy lobbying job for rapid transit corporations.

BART's not all we talk about, of course. We propel you toward 932 great things to do this summer. We help you select the cheapest and healthiest things for your market basket. We steer you away from the ripoffs. We advise you how to cast an enlightened vote.

Above all, we fight for you. To keep Manhattan back where it belongs.

And here's what the New York Times, that tome of Manhattan, had to say about our fight (on June 1, 1974):

The Guardian "is an effective gadfly of about 25,000 circulation that constantly battles corruption in government, boondoggling, highrise building and whatever else raises its hackles. Its in-depth reporting is frequently spiced by such inelegant but pointed phrases as this . . . 'It's been the operating principle for years in San Francisco: When the Chamber of Commerce spits, City Hall swims.'"

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THE BAY GUARDIAN

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SAN FRANCISCO BAY GUARDIAN CALENDAR JUNE 8 THROUGH JUNE 23

CARNIVAL OF DOMINOES performs ancient French dance, with colors representing feeling and moods—love, hate, fear, joy—and a commentary in French and English. At Expo Expo, Cow Palace, SF, Aug. 14-18, call 433-5000 for info.



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"CONCIERTOS DE CAMARA" series presents Bonnie Hampton and Nathan Schwartz performing music for piano and cello, Community Music Center, 544 Capp, 647-6015, 8 pm, 50¢.

SALUTE TO JOLSON by SF Society for Preservation of Barber Shop Quartet Singing in America, Nourse Aud., Hayes/Franklin, 681-0561, \$3/\$2 student.

► **"SOVIET YOUTH"** exhibit on youth and space programs in the USSR, photos, books, art, crafts on life, work and leisure, Hall of Flowers, GG park, 10 am - 8:30 pm daily through July 4.

BERKELEY OLD-TIMERS, Rolf Cahn and Janet Smith, play traditional and contemporary folk music, Freight & Salvage, 1827 San Pablo, Berk., 548-1761, 9:30 pm, adm.

"SALUTE TO SUMMER" festival, demonstrations by students of martial arts, dance performances by young people, benefit for YWCA, 1515 Webster, Oakl., 451-7900, \$1 adults/75¢ children.

"THE ROCKY MOUNTAINS," "Deer and The Forest," films, Lawrence Hall of Science, UC Berkeley, 642-5132, 11 am, 1 pm, 3:45 pm, \$1/50¢ students and sr. citizens/25¢ under 12; also Sun.

PYGMIES, feature length documentary by Jean-Pierre Hallet, who lived with the pygmies in Zaire for over 10 years. Palace of Fine Arts Theatre, Lyon/Bay, 221-5100, 1, 4, 8 pm, \$5/\$3 students, members.

"WOMEN AND BROADCASTING," a legal information seminar by media-informed people, organized by Public Rights in Media, at Pacific School of Religion, Rm. 6, 1798 Scenic Dr., Berk., 548-4256, 9 am - 6:30 pm, \$1.

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FIRST ANNUAL Impeachment Ball, music, games, prizes and a real live pseudo-politician, benefit for Berkeley Fellowship of Unitarians, Fellowship Hall, Cedar/Bonita, Berk., 841-4824, 8:30 pm, \$2.

► **RECYCLE** your old computer cards, styrofoam, glass, paper, tin cans, at Turk/Parker, 391-6307, 9 am - 2 pm.

* **HAIGHT ASHBURY** Arts Workshop art show of works by local indigenous people, Park Branch Library, 1833 Page, through June 30.

► **TEXTILES**, weavings, and winners of Levi's national denim art competition on exhibit daily, deYoung Museum, GG Park, 10 am - 5 pm.

BENEFIT DANCE for Vacaville Prison Program bands "Approaching Storm" and "Mabuhay," light show by Red Lantern, UC Berk., Pauley Ballroom, Telegraph/Bancroft, 849-2645, 9 pm, \$2.

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BLUE BEAR WALTZES music school presents Traveling Gypsy Caravan and Medicine show, plus advanced student concert, Family Pharmacy, 4344 California, 668-7755, 4 pm - midnight, 50¢ minimum food and drinks.

THE SHADOWPLAYERS present their all-new theatre program "The Waiting Room" and three skits by Proximo Tutti, SF Lighthouse for the Blind, 745 Buchanan, 621-2717, 2:30 pm, donation 5¢ to \$5.

MARIN MUSIC CHEST benefit, four dances performed by the SF Ballet, Marin Veteran's Memorial Aud., Civic Center, San Rafael, 472-3500, 2:30 pm, \$3.

OPEN POETRY READING, the last one until Fall, First Unitarian Church, Geary/Franklin, 7:30, 50¢.

"THE ME NOBODY KNOWS" created by Mission High School's experimental Multi-ethnic Theatre group, Lone Mountain College, Wabe Theatre, 2800 Turk, 731-8100 x24.

BENEFIT for the San Quentin Six, music by the Jon Hendricks Trio, Jeffrey Cain, reading of prison poetry, poetry, dancing and champagne raffle, The Lion's Share, 60 Redhill, San Anselmo, 454-9856, 9 pm.

► **BERKELEY COMMUNITY CHORUS** and Orchestra performs Mendelssohn's oratorio "Elijah," Parks Chapel AME Church, 476 34th St., Oakl., 4 pm.

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NICKELETES final show until fall and program of classic Hollywood cartoons from 1909 to 1939, Intersection, 756 Union, 397-6061, 7 pm, \$1.25.

"THE SEARCH FOR SELF," a gathering of films and discussion "We Have No Art" about Mary Corita Kent, and "Anais Observed," spons. by Psychomedia at Temple Beth Abraham, 327 MacArthur, Oakl., 839-1010, Sun. 8:30 pm, \$3.50/\$2 student, through June.

MATISSE, three films of the master artist's life and work and others of his time, and milieu, San Francisco Museum of Art, Van Ness/McAllister, 2 pm, \$1/75¢ kids, seniors, members.

"DIALECTICAL Sound Ensemble" and "Infinite Sound," local African-American music groups representing different approaches to the same spiritual view of sound Live Oak Theatre, 1301 Shattuck, Berk., 849-4120, 8:15 pm, \$2.

► **CHORAL-DANCE CONCERT**, with SF Civic Chorale, Dance Spectrum, Theatre Flamenco, and 65-piece orchestra, premiere performances of Mecham's cantata "A King's Contest," Ohana's "Lament for the Death of a Bull-fighter," and Prokofiev's "Alexander Nevsky." SF Opera House, Civic Center, 3 pm, free, advance tickets needed from SF Art Commission, 165 Grove.

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PROTEST against city's violation of the Raker Act, which prohibits city officials from selling power to PG&E, sponsored by Power to the People, City Hall, 1 pm.

► **PROGRAMS** for Little Children in SF, Glenn Davis of Calif. Dept. of Education speaks on Child Care and Early Childhood programs, Anza School, 40 Vega St., 7:30 pm.

VITTORIO DE SICA stars in Italian film "Angel in a Taxi," Franciscan Center, 109 Golden Gate, 621-3279, 1:15 pm, \$1.

► **SUMMER OPERA** workshop auditions, singers prepare arias displaying vocal and dramatic range, SF City College, College Theatre, 150 Phelan, 587-7272, x100, Mon., Tues., 12:30 - 4:30 pm.

► **PAINTINGS** by Robert Bush investigating nature through color and texture, Place Allrich Gallery, 1620 Montgomery, 398-8896, Mon.-Fri., 9 am - 5 pm, through June 15.

► **"SWEATSHOPS IN THE SUN,"** an examination of the problems and causes of widespread child labor in California's agriculture industry, channel 7, 8 pm.

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► **"LEGEND OF AL JOLSON"** radio broadcast narrated by Walter Winchell includes rare and early recordings, and excerpts from radio appearances, KSFO-AM, 560, 10 pm.

IF YOU LIKED "War and Peace," you'll love "Anna Karenina," starring Greta Garbo with a host of glowing stars, and "Gaslight" starring Ingrid Bergman, Gateway Cinema, 215 Jackson/Battery, 421-3353, 7 pm, \$3.



► **POTRERO HILL RUSSIANS** are subjects of photography collection on display at SF Library, Main Branch, Civic Center, daily through June.

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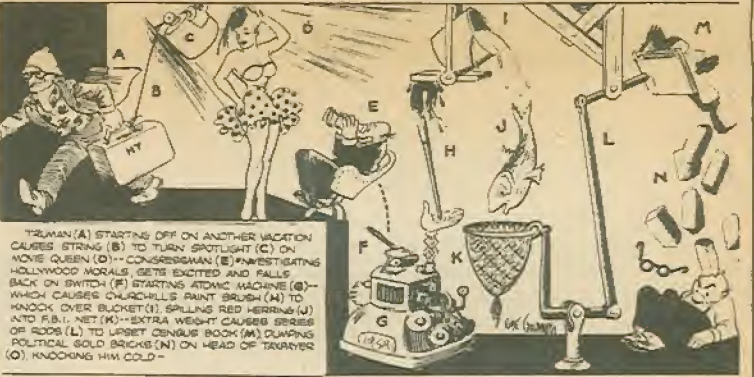
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"PROJECT CONCERN in Action" lecture by Joann Hansen on international medical assistance and training program, SF Jewish Community Center, 3200 California, 346-6040, 8 pm, \$1.25/members free.

PUBLIC TOUR of the renovated art deco magnificent Paramount Theatre, 2025 Broadway, Oakl., 465-6400, 11 am, \$1.

► **"BEDAZZLED,"** Faust again with Peter Cook, Dudley Moore, who wrote it, and directed by Stanley Donen, College of Alameda, 555 Atlantic, Alameda, 522-7221, 7:30 pm.

► **PLANETARIUM SHOW**, "Astrology: Stars of the Zodiac," Chabot College, Planetarium, 25555 Hesperian, Hayward, 782-3000, 7 & 8 pm.



► **RUBE GOLDBERG** devices in bronze sculpture, J. Crudley Poopnagle cartoons and 19th century animal bronzes, Maxwell Galleries, 551 Sutter, 924-9621, through July 6.

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► **SELF DEFENSE** lecture and demonstration sponsored by Stewardesses for Women's Rights, Mission Branch Library, 3359 24th St., 673-0634, 7 pm.

BRESSON'S humanistic masterpiece "Au Hasard Balthazar" of the life and death of a donkey and people's reactions to it. San Francisco Museum of Art, Van Ness/McAllister, 7:30 pm, \$1/75¢ members, seniors and under 16.

► **ALAN WATTS** taped lecture, "Doctrine of the Garland" broadcast on 94.7, KSAN-FM, 1 am, and repeated Sun. June 16, 7:40 am.

► **YOUR UNREAL SELF**, and your real one — an experiential personal growth talk by Eric Meller, Core Growth Room, 2133 1/2 Derby, Berk., 849-2187.

► **THE EARTH** as viewed from above, the unique vision of Woodward Payne derived from his flying and painting, Humboldt Galleries, 575 Sutter, 986-8493, Tues. - Sat., 10:30 am - 5:30 pm, through July 6.

PARTY FOR CONNIE, local personality and West Indian cook, with Caribbean entertainment, Connie's, 1909 Fillmore, 563-8755, 6 pm, \$5.

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GOLDEN OLDIES live show with radio station KFRC and the Penguins of "Earth Angel" fame, Orphanage, 807 Montgomery, 986-8008, adm.



Ron Verman & Douglas Johnson as Editor Walter Burns and ace reporter Hildy Johnson.

"THE FRONT PAGE," 1920's comedy by Ben Hecht and Charles McArthur about a rowdy bunch of newspaper reporters, Berkeley Rep. Theatre, 2980 College, Berk., 845-4700, Wed.-Sat. 8 pm, \$2.50.

► **"SOME RELEVANT** Post Cards" exhibit of paintings and drawings by Ann Rizzo, Berkeley Library Gallery, Shattuck/Kittridge, Berk., Wed. - Sat. through July 1.

► **"BAYANIHAN,"** Philippine Dance Company film in celebration of Philippine Independence Day, Eureka Valley Branch Library, 3555 16th St., 626-1132, 7:30 pm.

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SF OPERA AUDITION Grand Finals of selected arias by candidates accompanied by full orchestra, SF Opera House, Civic Center, 8 pm, free but tickets needed from Grand Finals, War Memorial Opera House.

"JUNTEENTH DAY," celebration of the end of slavery, soul-rock concert, benefit for Community Coalition, SF Civic Aud., Civic Center, 864-6800, 7 pm, \$2.50.

► **"KING KONG"** rages again, great galloping gorillas, film, Ortega Branch Library, 39th Ave./Ortega, 9 pm.

FIFTIES rock 'n roll party sponsored by KFRC-FM, every Wednesday at the Orphanage, 9-11 pm, cover.

EARL SCRUGGS REVUE, fastest country and bluegrass picking around, also Reilly and Maloney, Great American Music Hall, 859 O'Farrell, 885-0750, 9 & 11:30 pm, adm.

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► **"G-M** classic s right sid "Manhu Merritt Oakl., c

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By Jeanette Foster

Have a sensual summer. With so many activities going on this summer, we decided to appeal to your senses: you can soothe your ears with a free twilight concert in Golden Gate Park or satiate your taste buds at a watermelon eating contest or expand your mind at a Psychic Science Festival. There are more than 1,000 things to do this summer, so you'll be virtually certain to satisfy your sensual craving.

Summer for the Ears

"MIDSUMMER MUSIC FESTIVAL — STERN GROVE," outdoor concerts in Stern Grove Amphitheatre, all at 2 pm Suns., include: "Carnival," June 9; SF Ballet, June 16; Mitch Miller "Pops" concert, June 23; Preservation Hall Jazz Band, June 30; Opera Concert with Kurt Herbert Adler, conductor, July 7; Music East and West with Ali Akbar College, Caribbean Revelers Steel Band - Trinidad Style, and Afro-West Indies Dancers, July 14; Annual Opera Performance with members of the 1974 Merola Opera Program, July 21; SF Symphony Orchestra, Arthur Fiedler conducting a "pops" concert, July 28; Ballet Folklorico Mexicano de Graciela Tapia, Aug. 4; "The Pirates of Penzance," Lamplighters performing Gilbert and Sullivan, Aug. 11; Don Ellis Big Band, jazz, Aug. 18.

Limited number of picnic tables may be reserved for free, call Ms. Rodgers,

Park and Rec. Dept., 558-4728, 9 am the Mon. before the concert.

"MUSIC AT THE VINEYARDS," concerts at Paul Masson Vineyard include: Festival Winds, Mozart-Poulenc program, June 22-23, 3:30 pm, Paul Masson Vineyards, PO Box 97, Saratoga, 95070, (408)257-7821, \$4.75/\$2.50 students (student prices Sat. only.)

BERKELEY MOZART FESTIVAL, Berkeley Promenade Orchestra; "Marriage of Figaro," June 29, 8 pm; "Don Giovanni," July 12, 8 pm; "Cossi Fan Tutti," July 26, 8 pm; "Magic Flute," Aug. 2, 8 pm Pauley Ballroom, UC Berk., \$2.50/\$2 students.

ROBERT MONDAVI VINEYARDS SUMMER FESTIVAL, Charlie Byrd Trio, June 30, 7 pm; Preservation Hall Jazz Band, July 7,

7 pm; All Blues Night with Big Joe Turner, Dave Alexander Trio and Eddie Cleanhead Vinson, July 14, 7 pm; Max Morath, the Ragtime Era, July 21, 7 pm; Sarah Vaughn, July 28, 7 pm, (this program only: \$6/\$4 students). Robert Mondavi Vineyards, Box 106, Oakville, Calif., (707) 963-2783, \$4/\$3 students; wine and Rouge et Noir cheeses for intermission tasting.

INVERNESS MUSIC FESTIVAL, in a variety of places in Marin this year, program includes: Harp Recital, July 5, 8 pm, St. Columba's Church, Inverness; Charles Ives Program, July 6, 8:30 pm, San Domenico School, San Anselmo; Classic Ragtime Recital, July 12, 8 pm, St. Sebastian's Church, Kentfield; Music of Vivaldi, July 14, 8 pm, First Presbyterian Church, San Anselmo; Handel's "Alcina," (opera), July 19, 8 pm, Del Mar School, Tiburon; Jazz Concert, July 20, 2 pm, Home of Frances Blair, Pt. Reyes Sta.; Duo Concertante, July 20, 8 pm, San Domenico School, San Anselmo; Music of Unique Character, Trombone and String Quartet, July 21, 8 pm, St. Columba's Church, Inverness; "The Consul" (opera), July 26, 8 pm and July 28, 3 pm, Marin Vet.'s Aud., San Rafael; Violin Recital: Music of Handel, Schubert and Beethoven, July 27, 8 pm, Del Mar School, Tiburon; Guitar Recital: Baroque to Contemporary, July 29, 8 pm, United-Methodist Church, Mill Valley; info. 457-3750.

WOODMINSTER SUMMER

MUSICALS, outdoor musicals in Joaquin Miller Park: "Carnival," July 12, 13, 19, 20, 26, 27; "The Desert Song," Aug. 9, 10, 16, 17, 23, 24; "Brigadoon," Sept. 6, 7, 13, 14, 20, 21; Woodminster Amphitheatre, 2200 Joaquin Miller Rd., Oakl., 531-9597, \$6-\$12.

"POPS" CONCERTS with Arthur Fiedler and the SF Symphony: Pops USA, July 9; The Pops at the Zoo, Mel Blanc narrating "Carnival of the Animals," July 11; Music of the Forties at the Pops, July 13; All Gershwin Program, July 16; Pops goes Traveling, July 18; World of Dance with Carlos Carvajal, July 20; Picadilly Night with Gilbert and Sullivan, July 23; Pops Plays Requests, July 25; Old Times Night, July 27; all at SF Civic Aud., 397-0717, 50¢-\$3.75; special concerts, Aug. 16-17 and 23-24, Paramount Theatre, 2025 Broadway, Oakl., 465-6400.

CONCORD SUMMER FESTIVAL, artists scheduled to appear in the sixth annual music festival include: Cal Tjader, Peter Nero, Herb Ellis, Preservation Hall Jazz Band, Don Ellis and Pearl Bailey, July 26-28 and Aug. 2-4, Concord Blvd. Park, call 682-6770 for info.

AUGUST MOON CONCERTS, evening concerts outside Charles Krug Winery; Lenox Quartet, Aug. 10; Divas of the Golden West with Corinne

Continued on page 17



STARTS JUNE 12:

Rudolf Nureyev
Margot Fonteyn

"I Am A Dancer"

Also Showing:

BOLSHOI BALLET
MAYA PLISETSKAYA

The Little Humpbacked Horse

OPENING JULY 3:

West Coast Premiere
"LOVE AND ANARCHY"

Surf

Irving at 46th Avenue / San Francisco / 664-6300

OPENING JUNE 12:

Bellocchio's
"IN THE NAME
OF THE FATHER"

OPENING JUNE 19:

Rainer Werner Fassbinder's
"THE MERCHANT
OF FOUR SEASONS"
Bresson's "PICKPOCKET"

OPENING JUNE 26

THE SURF SUMMER FESTIVAL

More than 100 popular repertory classics all summer
long! First program starting June 26:

THE NINTH INTERNATIONAL TOURNEE OF ANIMATION

SF JEWISH COMMUNITY
CENTER
3200 CALIFORNIA

June 6: Ingmar Bergman Film
Festival
June 8: Special feature at Cafe
Shalom. Live perfor-
mance "Mrs. Dally has a
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THE HARDER THEY
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REGGAE MUSICAL SCORE.

JUNE 13-26

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OF ANNA

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Chestnut & Steiner 921-1234

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MAME

REGENCY II

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THE STING

SURF

Irving at 46th Ave. MO4-6300

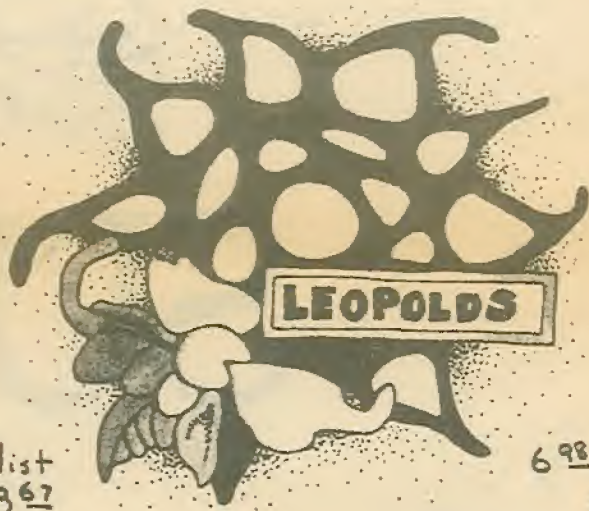
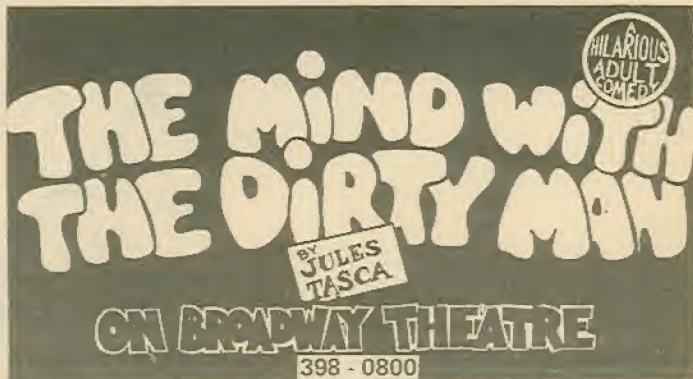
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FANTASTIC PLANET
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ALSO THE DISCREET
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THUR. JUNE 6

Tragic Overture
Schicksalslied (Song of Fate)
S.F. Symphony Chorus

Alto Rhapsody

Lili Chookasian, Contralto
Concerto for Violin and Cello
Miriam Fried, Violinist
Zara Nelsova, Cellist

TUES. JUNE 11

Symphony No. 3
Piano Concerto No. 2
Misha Dichter, Pianist

THUR. JUNE 13

Piano Concerto No. 1
Rudolf Firkusny, Pianist
Symphony No. 2

SAT. JUNE 15

Violin Concerto
Edith Peinemann, Violinst
Symphony No. 4

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In person

Andy Williams
and
The Lennon Sisters
JUNE 25 - JUNE 30

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July 2—July 6

The Jackson Five
JULY 8 - JULY 14

Dionne Warwick
JULY 26, 27 and 28

For ticket information, call (415) 364-2550 or San Francisco 982-6550

Circle Star Theatre
1717 Industrial Road San Carlos, Ca.

A MARQUET INTERPRETATION
PRODUCTION



Continued from page 15

Swall, soprano, Margery Tede, mezzo soprano and Howard Malpas, Aug. 17; Pro Musica, Early Music Touring Company of eight singers and instrumentalists, Aug. 24, 7:45 pm, Charles Krug Winery, St. Helena (tickets P.O. Box 535, Napa, 94558), \$4-\$5.50.

WEEKLY CONCERTS

CANDLELIGHT CONCERTS, could be anything from chamber music to mountain folk songs, every Fri. (except July 5 and Aug. 5), 10 pm, Old First Church, Van Ness/Sacramento, 776-5552, \$1.

EXPLORATORIUM, concerts 8 pm every Wed., ranging from medieval and renaissance music to music from primitive instruments, check events each issue for listings, 3601 Lyon, 563-7337, 25¢.

LEGION OF HONOR CONCERTS, every Sat. and Sun., 3 pm, programs include: Tundra, contemporary jazz, July 6-7; William Quist and Stephanie Sherman, pianist, July 13-14; Nicolai Massenkoff, Russian folk songs, July 20-21; Mantric Sun Mountain Band, traditional American Mountain music, July 27-28; also free organ concerts, Sat. and Sun., free; Lincoln Park, 558-2881.

MENLO SUMMER CONCERT SERIES, June 30, July 28, Aug. 25 and Sept. 22, 3 pm, Menlo Park Civic Center, 325-9310.

LIVE OAK OPEN THEATRE

Sunday Concert Series, every Sun., 8:15 pm with Musical Arts Madrigal Singers, June 23; Krishna Mohan Bhatt (sitarist), June 30; Shattuck/Berryman, 849-4120, \$2.

TWILIGHT CONCERTS, SF Chamber Orchestra, 7 pm, include: Mozart and Bloch concert, July 14; Mozart and Debussy Concert, July 30; Hearst Court, Golden Gate Park, free.

1750 ARCH, concerts almost every night ranging from classical baroque music to folk ballads, highlights include: "The Way of the Dance," program of classical Chinese dance and Egyptian Epic, June 13, 8 pm; Traditional English ballads for voice and dulcimer, June 14, 8 pm; New Musics for electronic, June 20, 8 pm; Harpsichord and Baroque violin, June 21 and 23, 8 pm; Celebration of American Song, June 28, 8 pm; Bastille Day Concert, July 14, 8 pm; Elizabethan Music, July 18, 8 pm; Poetry and Music of Dane Rudhyar, July 20, 8 pm; G.S. Sachdev, classical North Indian ragas for solo bamboo flute, July 25, 8 pm; 1750 Arch St., Berk., 841-0232, \$2.50/\$2 students.

BAND CONCERT, every Sun., 2:30 pm, Edoff Memorial Bandstand, Lakeside Park, Oakl., free.

COUNTRY MUSIC SHOWS, featuring Tanya Tucker, Bo Roberts, Roxanne Flynn, Judi LaVelle, The Three Gents and Boomtown, every Sun. 2 pm, Rowell Ranch, Hwy. 580,

Hayward, 236-0717, \$4 adv/\$5 door.

SUNDAY BAND CONCERTS, every week, 2 pm, Band Concourse, Golden Gate Park, free.

BIG BAND AND JAZZ CONCERTS, every Sat. in July and Aug., 1 pm, Band Concourse, Golden Gate Park, free.

SOUL AND BLUES CONCERT, every Wed., July 10-Aug. 14, 1:30 pm, Band Concourse, Golden Gate Park, free.

SPECIAL SUMMER SPECTACULARS

ALAN WATTS MEMORIAL

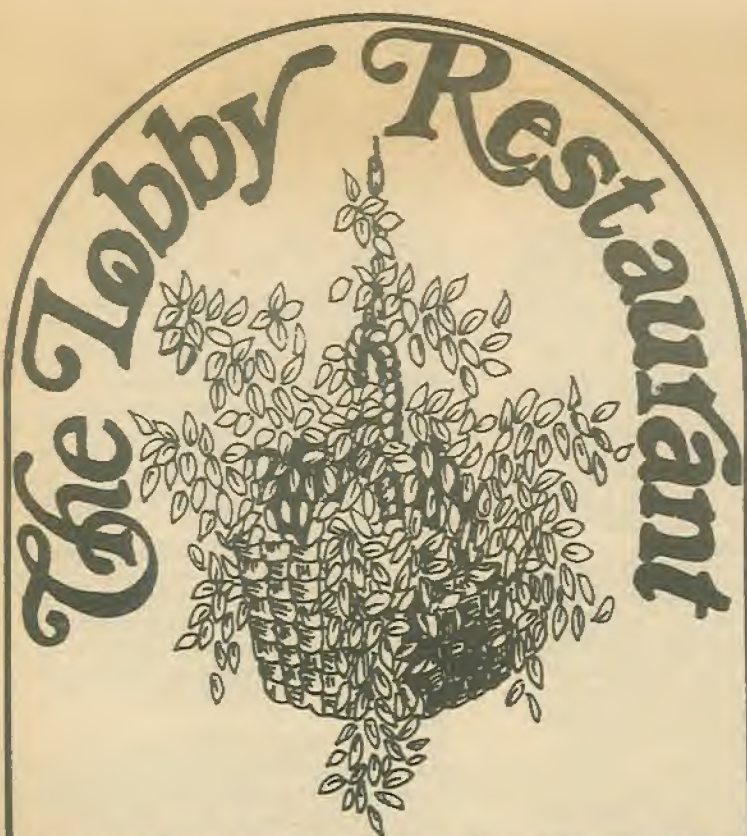
CELEBRATION, friends of Alan Watts pay honor to his works at a benefit for the Society for Comparative Philosophy, founded by Watts, participants include: Baker-roshi and priests of the Zen Center, Gary Snyder, Claudio Naranjo, Mantric Sun Band, Al Chung-liang Huang, Malachi, Tarthang Tulku (Tibetan Lama), Stanley Krippner plus Watts Films, t'ai chi, poetry and more, June 9, 1 and 8 pm, Palace of Fine Arts, 3301 Lyon, 332-5286, \$3-\$5 adv./\$4-\$6 door.

PHILIPPINE CULTURE WEEK, June 11-14, events include: Philippine Folk Dance Program, June 11, noon, Front Entrance, SF Main Library, Civic Center; Dance and songs performed by the students of the Filipino Bilingual Education Program, June 12, noon, Front Entrance, Main Library,

Civic Center; rock concert with Dakila, June 14, noon, Civic Center Plaza, Larkin Street; free.

SUMMER SOLSTICE FESTIVAL

of Poetry, the Bay Area Poets Coalition plans to "astonish the city with poetry," by reading original poems in various locations in SF on June 19-21: "Invocation of the Solstice," a gathering of poets, June 17, noon, Union Square; "Poets on the Buses," hosted by Barbara Gravell, June 19, Washington Square; Pilar Sanchez, June 19, noon, Embarcadero; "Black Writer's Workshop" with Burial Clay, Mac McJunkens and Carol Lee Vane, June 19, 8:30 pm, Coffee Gallery, 1353 Grant; "Procession of Poets," June 20, 11 am, Music Concourse, Golden Gate Park; "Poems and Play in Verse," with Ruth Weiss, June 20, 8 pm, Spaghetti Factory, 478 Green; open mike readings, June 20, 8:30 pm, Ye Rose and Thistle, 1624 California; Kirk Lumpkin and Jeannie De Prima with the Marshall Troupers, June 20, 8:30 pm, Intersection, 756 Union; Jane Radcliffe, June 21, noon, Union Square; open mike readings, June 21, 1-6 pm, New Malvina's Cafe, upstairs, Green/Grant; benefit reading for the Poet's Coalition, with Tom Cuson, June 21, 8:30 pm, New Malvina's; open mike, June 21, all day till 9 pm, Coffee Gallery, 1353 Grant; open readings, June 21, all day till 9 pm, Moon-ey's Irish Pub, 1525 Grant; open mike, June 21, all day, Intersection, 756 Union. □



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Merl Saunders 9:30

WED. NIGHTS
J.R. Weitz 9:30

THURS. NIGHTS
Shellback Rose 9:30

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STREET THEATRE

The best part of summer entertainment in the Bay Area is street theatre, which ranges from an improvised Robert Shield performance (above) in Union Square to a scheduled production of "Midsummer Night's Dream," in the park.

SF MIME TROUPE, performs "The Mother," June 8-9, 2 pm, Christopher Playground; June 15-16, 2 pm, Washington Square; June 22-23, 2 pm, Precita Park; June 29-30, 2 pm, Golden Gate Park, across from McLaren Lodge; July 4-6, 2 pm, Washington Square; July 7, 2 pm, Dolores Park; July 13-14, 2 pm, Willard Park, Berk.; July 16-19, noon, Washington Square; July 20, 2 pm, Washington Square; July 25-26, noon, South Park; July 27-28, 2 pm, Lake Anza; free.

LIVE OAK PARK Open Theatre Series, Moving Men Theatre, June 8, 9; Trenchmouth Musical Productions, June 14, 15; Choreographers and Co., June 21, 22; The Rebirth: A New Dance Co., June 28-29; 8:15 pm, Shattuck/Berryman, 849-4120, \$2.

"SUMMER OF COMEDY," by the Berkeley Repertory Theatre, Wed.-Sat., 8 pm, Sun. 7 pm, "The Front Page," June 8-July 7; "London Assurance," July 10-Aug. 4; "Born Yesterday," Aug. 7-Sept. 1; 2980 College, Berk., 845-4700, \$4 weekends/\$3.50 weekdays.

NEW SHAKESPEARE CO. of SF performs "Merchant of Venice," June 13, 20, 27, July 4, 11; "As You Like It," June 14, 21, 28, July 5, 12; "Midsummer Night's Dream," June 22, 29, July 6, 13; Palace of Fine Arts, 3301 Lyon, 752-1587.

CHILDREN'S FAIRYLAND presents Annual Carnival of Drama, July 16; puppet show "Why the Sea is Salt," July 20; Dairy Day, June 23; Magic Day, July 13; Puppet Fair, Aug. 18; Grand/Park View Terrace, 452-2259.

BERKELEY SHAKESPEARE FESTIVAL, by the Emeryville Shakespeare Company: "Midsummer Night's Dream," June 21, 22, July 5, 8:15 pm, also July 6, 28, 1 and Aug. 3, 2 pm; "As You Like It," June 28, July 6, 20, 8:15 pm, and June 29, 30, July 7, Aug. 4, 2 pm; "The Tempest," July 12, 13, 26, 27, 8:15 pm, and July 13, 14, 20, 21, Aug. 11, 2 pm; John Hinkel Outdoor Amphitheatre, Berk., 548-7800, \$2.

"A MAN'S A MAN," presented by The Workshop, July 12-13, 18-20, 8:45 pm, Firecircle Outdoor Theatre, Palo Alto Community Center, 329-2526.

"THE THEATRE OF MARVELS," authentic commedia dell'arte presented by The Workshop, Fri.-Sat., July 12-Aug. 31, 7:45 pm, Palo Alto Community Theatre Courtyard, 329-2526 □

Summer for the Eyes

GO AND SEE

TAKE A LOOK AT THE SUN, through the Foothill Observatory, Sat.-Sun., 1-5 pm, Foothill College, 12345 El Monte Rd., Los Altos, 948-3523 x521.

SEE the magnificently restored Paramount Theatre, public tours, June 11 and 25, 11 am, 2025 Broadway, Oakl., 465-6400, \$1 donation.

ANTIQUE SHOW AND SALE, June 14-15, 12-9 pm and June 16, 12-6 pm, Community Center, 276 E. Napa, Sonoma, (707) 996-1033, \$1.25.

LEVI'S DENIM ART, exhibition of more than 50 different garments made of denim, June 22-Sept. 2, de Young Museum, Golden Gate Park, 558-2887, free.

SEE "80 Years of Sound Recording" and work the exhibits yourself, Wed.-Thurs., 9 am-5 pm, Fri. 9 am-10 pm, Sat.-Sun., 1-5 pm, or take the tour June 22, noon. Electronics Museum and Observatory, Foothill College, 948-3523 x 521.

BENEFIT ARTS SHOW and Sale, for the East Bay Foundation for Diabetic Children, June 22, 6:30-11 pm, Paramount Theatre, 2025 Broadway, Oakl., 465-6400, \$5.

UNDERWATER PHOTOGRAPHY FILM, June 22, Oakland Aud., 10 Tenth St., 273-3186.

"THE FLOWERING of American Folk Art, 1776-1876," more than 200 works of figureheads, quilts, shop figures, samplers, etc. June 29-Sept. 15, de Young Museum, Golden Gate Park, 558-2887, admission.

POTTERY SALE, sponsored by the Peninsula Potters, anniversary sale and workshop, June 29-July 7, 221 Hoffman St., Monterey, 10 am-5 pm, (408) 372-8867.

SF INTERNATIONAL Art Deco Exhibition, a variety of exhibits including furniture, glassware, jewelry, clothing, graphics made between 1910-1942, also classic automobiles, costumes, penny arcade and films ("King Kong," "Grand Hotel" and "Gunga Din") July 24-28, Palace Hotel, Market/New Montgomery, 495-0100, \$2.50 adv./\$3.50 door.

CHECK OUT your environment, with a tour describing plant and animal communities in the Bay Area, Aug. 3 and Sept. 7, noon-4 pm, Stelling/McClellan Rds. (park at the tennis courts), 948-3523 x521, free.

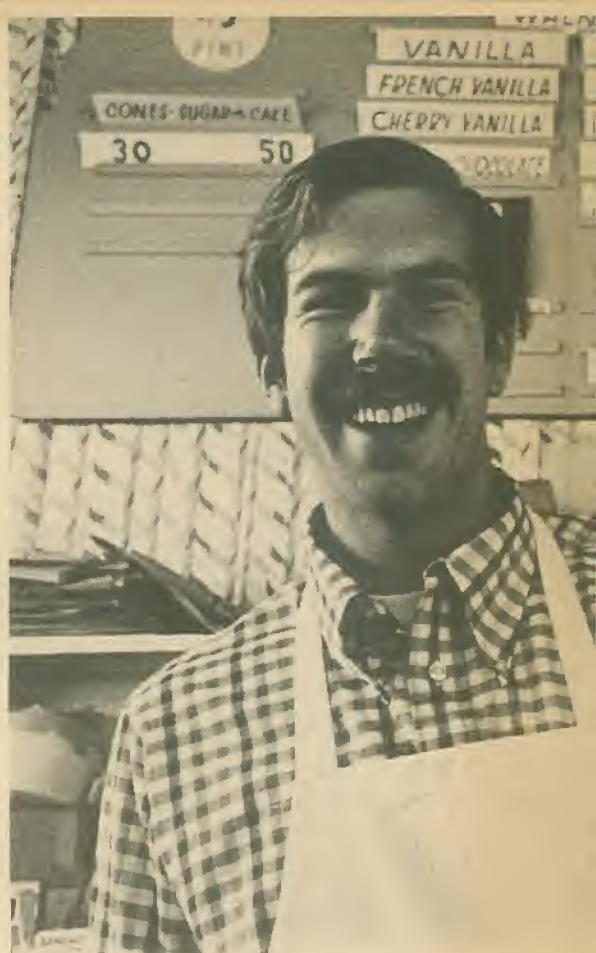
OLD FASHIONED FAIRS

MISSION SAN ANTONIO FIESTA, starting off with a special fiesta mass in honor of the patron saint of the mission, Saint Anthony of Padua; at noon free entertainment consisting of strolling mariachi players, Spanish dancers; barbeque with steaks, salsa, beans, garlic bread and coffee served from noon on (\$3.50/\$1.50 children), June 9, Mission San Antonio, Jolon, Ca.

WEST MARIN LIVESTOCK SHOW and Parade, old fashioned parade June 8, noon, and barbeque June 9, noon, Pt. Reyes Station, 663-1121, free.

OBON FESTIVAL, after the ancient legend of Moggallana saving his mother from being condemned to a terrible death, celebrates a time when children were thoughtful of their parents, with Japanese classical dances, judo exhibitions, art, flower arrangements, and bonsai (dwarf) trees plus Japanese food for sale; traditional folk dancing (bon odori) with more than 150 costumed dancers, 7:30 pm both days, July 13-14, Monterey Peninsula Buddhist Church, Monterey, free.

If you don't get around to making your own ice cream this summer (see recipes below), go to Bud's, 24th St. Castro, for the best homemade ice cream in town.



WESTERN WEEKEND COUNTRY FAIR, four days of carnival, parade, Wells Fargo History Exhibit, demonstration of Indian arts and crafts, art show, rodeo, and refreshments, June 13-16, Rowland/So. Novato Blvd., Novato, \$3/\$1.50 children.

PETALUMA FAIR, rock concert, professional rodeo, Farmer's Day with pig scramble, goat milking, sheep dog trails, parade and barbeque, June 19-23, Petaluma Fairgrounds.

FIREMEN'S MUSTER, 50th Anniversary of the fire dept. with muster and parade, also antique fire equipment and contests, June 30, 9:30 am on, Saratoga, (408) 867-9001.

ALAMEDA COUNTY FAIR, with entertainment, horse races, 4-H exhibits, crafts etc., June 30-July 14, County Fairgrounds, Pleasanton, \$1.50/\$1.

NAPA COUNTY FAIR, centered around "Vintage Memories," carnival, food booths, games, parade, July 3-7, Fairgrounds, Fairway/Oak, Calistoga, (707) 942-5111, \$1/50¢ children.

SONOMA'S OLD FASHIONED FOURTH OF JULY, parade, barbeque, ceremonies, fireworks, July 4, all day, plaza, Sonoma, (707) 996-1033.

INDEPENDENCE FOLK FESTIVAL, with an Arts and Crafts Bazaar of 300 booths selling pottery, painting, jewelry, glassware, etc., special exhibits by the California Historical Society, American Youth Hostels and others and a variety show with the Caffrey Family Bluegrass Band, God's Creations Soul Band, Lynn Dally Tap Dance Extravaganza and the Pickle Family Jugglers, July 4-7, 11 am-7 pm, pier area, Fort Mason, Golden Gate National Recreation Area, free.

TRADITIONAL FOURTH OF JULY CELEBRATION, parade, craft and art show, pancake breakfast, ball games, outdoor dancing and children's activities, July 3, 6-9 pm and July 4, 8:45 am-9 pm, Larkspur and Corte Madera, 924-1912/924-4888.

JAGANNATH CART FESTIVAL and Vedic Fair, including a parade with giant chariots, 45-feet-fall starting at McLaren Lodge, Golden Gate Park to Lindley Meadow, where a feast will be served free of charge. Also a Vedic Fair in the meadow, depicting ancient Vedic culture. Sponsored by the Krishna Consciousness Movement, July 6-7, noon-8 pm, free.

UPPER GRANT AVENUE STREET FAIR, with 200 artists and craftspeople selling weavings, batik and handmade jewelry, sculpture, paintings, ceramics, leatherwork, photography, furniture, sell creations, food and live music, June 15-16, 10 am-6 pm, Grant btw. Vallejo/Filbert, free.

SONOMA COUNTY FAIR and Exposition, with pari-mutuel racing, daily except Sun., 1:20 pm; Flower and Garden Show daily; one of the state's largest livestock shows; free Happytime Circus performance daily, 1 and 7 pm; organ grinder with monkey; carnival, daily, noon-11 pm, free vaudeville shows, daily 3:30 and 8:30 pm; fireworks (July 15, 16, 24, 9 pm); motorcycle races daily, 8:30 pm; horseshow (July 18, 19, 20, 21); midget car races, (July 17); Destruction Derby (July 21); fair runs July 15-27, 10 am-11 pm, Sonoma County Fairgrounds, Bennett Ave. btw. E St./Brockwood Ave., Santa Rosa, \$2/50¢ children.

ALTERNATIVE EDUCATION FAIR, with participants from early childhood programs, secondary schools, colleges and adult growth centers, with displays, films and presentations on alternative

schools and educational projects in the Bay Area, July 14, 9 am-7 pm, Hall of Flowers, Golden Gate Park; and Aug. 11, 10 am-6 pm, Marin Civic Center, 474-3775, free.

PIONEER DAYS, parade, games, home-made food, carnival, July 27, plaza, Sonoma, (707) 996-1033.

CONTRA COSTA COUNTY FAIR, rodeo, motorcycle race, auto race, Mexican Fiesta, Aug. 7-11, 10th/L St., Antioch, \$1/25¢ children.

EXPO EXPO, international exposition with food from foreign lands, crafts, entertainment, world's largest indoor amusement area with international games and rides, free day care center, indoor carnival, Aug. 14-16, 2-10 pm, Aug. 17, 10 am-10 pm and Aug. 18, 10 am-8 pm, 433-5000, \$2.50/\$1 children.

SANTA CLARA COUNTY FAIR, still in planning stages, no events definitely scheduled, Aug. 16-25, 244 Tully Rd., San Jose, adm. \$1.50/\$1 students/50¢ children.

PAUL BUNYAN DAYS, logging show (\$2), kiddies' parade, grand parade (Labor Day), chili feed (\$1), ugly dog show, fiddlers' contest, fire department water fight, whiskerino contest and riding drill team show, entertainment by a Gaslight Gaeties Gay 90's Review, beachcomber's square dance (Aug. 30-31) and the Paul Bunyan Dance (Sept. 1), Aug. 30-Sept. 1, Fort Bragg.

RENAISSANCE PLEASURE FAIRE, and Ha' Penny Market, recreation of the entertainment, crafts, foods, games and pageantry of country fairs in Elizabethan England with 150 craftsmen and entertainers in costume, Aug. 24-Sept. 29, 10 am-6 pm, 392-6552, \$4/\$1.75 children.

MARIN COUNTY FAIR, circus, live entertainment, arts and crafts booths with demonstrations, Aug. 29-Sept. 2, Marin Civic Center, San Rafael, 332-6913, \$1.50/\$1 children.

SUMMER FESTIVITIES

FESTAC '74, second international festival of Black and African Art and culture with dance, drama, visual arts, crafts, poetry, literature, foods, braiding, music, talks, films and street art, June 8-9, 1-4 pm and 6-9 pm, Laney College and Oakland Theatre, 10th/Fallon, Oakl., 832-6598, free.

BALLET-AQUACADE, benefit for Marindale School of Orthopedically Handicapped Children, June 8-9, McNear's Beach, San Rafael, 454-2520.

KITE FESTIVAL, with a special demonstration of exotic kites and prizes for the best kites, June 16, 1 pm, Polo Fields, Golden Gate Park, 495-0103, free.

STAR FESTIVAL or Tanabata, one of the oldest Japanese festivals with calligraphy, origami, Japanese dancing and martial arts demonstration, July 6-7, Japan Center, Post/Buchanan, 921-2754. "FESTIVAL OF SOULS," a 1400-year-old Buddhist celebration featuring a



Photos by Rick Grosse

unique Bon Odori or Bon Dance, July 13-14, Japan Center, Post/Buchanan, 921-2754.

SUMMER FESTIVAL, "The Good Old Days," featuring displays of vintage old cars, a fashion show of turn of the century clothing, bagpipe band, July 6-7, Marin Art and Garden Center, Ross, 454-5597, \$2.

BLACK AWARENESS DAY, July 27, noon, Oakl., Aud., 10 Tenth St., 273-3186, also July 27-28, Laney College, 10th St./Fallon, 834-5740.

ANNUAL VINTAGE FESTIVAL, parades, games, food booths, art show, entertainment music and Blessing of the Grapes ceremony, Sept. 28-29, plaza, Sonoma, (707) 996-1033. □

Summer for the Mouth

ORAL GRATIFICATION

BARBEQUE to celebrate Bear Flag Day, by the Native Sons of the Golden West, June 16, noon, plaza, Sonoma, (707) 996-1033.

INTERNATIONAL WINE TASTING honoring sea writer Joseph Conrad, sponsored by the SF Maritime Museum, proceeds go to construction of a memorial park opposite the Cannery, June 21, 5-7 pm, aboard the historic sailing vessel Balclutha, Fisherman's Wharf, 861-5926, \$3.50.

WATERMELON EATING CONTEST, celebrating the Fourth of July, July 4, Children's Fairyland, Grand/Park View Terrace, 452-2259.

PANCAKE BREAKFAST, "Show Time," for the Woodminster Amphitheatre, July 7, 3300 Joaquin Miller Rd., 531-9597.

LODI GRAPE FESTIVAL and National Wine Show, the largest display of grapes of any fair in Calif., events include grape judging, arts and crafts show, floral displays, midway, wine tasting, musical events and parades, Sept. 14-15, Lodi, (209) 269-2771.

WALNUT FESTIVAL, originally celebrated the walnut harvest in Walnut Creek. Now the highlight of the festival is the Neil Rose Ice Show, in a specially designed outdoor rink. Other events include food booths, game concessions, children's parade, marathon race and entertainment, Sept. 21-22, Walnut Creek. **SELECTIONS** from the Rietz Collection, storage, preparation and serving of food, Lovell White Hall, Academy of Sciences, Golden Gate Park, 221-5100, free, continuing all summer.

MAKE YOUR OWN ICE CREAM

All you need is an ice cream maker (White Mountain is the best) which runs about \$24/2-quart freezer and \$31/4-quart freezer, cream, eggs, sugar and lots of elbow grease.

Be sure the freezer is cleaned out well; nothing spoils ice cream more than a dirty freezer. Stack the freezer with alternate layers of ice and rock salt. Uncle Gaylord (owner of four ice cream stores) recommends two cups of ice to

one-half cup of salt for an "even cooling of the cream and a smoother finished product."

Place all your ingredients in the freezer can and crank away, at an even pace, until you can no longer turn the handle (sometimes this requires one person to sit on the freezer while the other person turns the crank).

If you're not in a hurry to eat and want the ice cream to be a little more solid, then take out the paddle from the freezer can and recover the ice cream with waxed paper and lid. Also drain freezer and repack with fresh ice and salt. The ice cream can be kept for about four hours.

OLD FASHIONED VANILLA: In mixing bowl, using hand or electric mixer, blend one cup half-and-half, two eggs, three tbs. dark brown sugar, two tbs. cane sugar and one-half tsp. salt.

In freezer can, put three cups half-and-half, one-half pint whipping cream and one tbs. pure vanilla extract. Combine ingredients in bowl with ingredients in can; freeze. Makes two quarts.

ICE CREAM WITH FRUIT: In mixing bowl, blend one cup half-and-half, one egg, one-half tsp. salt, and one-half cup cane sugar.

In freezer can put three cups half-and-half, and eight to 10 ounces fruit. Mix ingredients in bowl with ingredients in can; freeze, makes two quarts.

Note: Each fruit varies in sweetness, so be sure fruit is cleaned well, drained, mashed and 30% sugar added. Save the other quarter to add whole (bananas need no sugar, frozen fruits already contain 30% sugar).

FRESH PRODUCE

The schedule for when fresh produce will be in abundance coming into the Bay Area markets: cherries and apricots—now until the end of June; tomatoes, cucumber, squash, beans, corn—during July; melons—end of June-early Sept. (cantaloupe, end of June; watermelon, July; honeydew, July; crenshaw, early

In the middle of the city you can still find produce fresh from the farm like Michael Rickett's stand on Fulton/7th, Wed.-Sun., 11 am-7 pm. See list below of other fruit and vegetable stands.

Aug.; casaba, Aug.); plums and peaches—now to Aug.; strawberries and grapes (boycotted by the farm workers)—now to Sept.; winter squash—Sept.; pumpkins—Oct.

Some hints on canning—get your jars and lids now as a lid shortage is rumored (last year it was a glass shortage) and they will be impossible to find by July.

Prices this year will continue to rise because of the large amount of rain. Apricots are especially outrageously overpriced because of a fungus which wiped out most of the crop, so shop around.

WHERE TO BUY FRESH PRODUCE

SF: There are some 50 vendors registered with the SF Police Dept. and licensed by the Board of Permits to sell everything on the streets from Wee Willie Dolls to live quail. Many of them move around a great deal and have complex permits to be at different intersections every 30 minutes. The following are some of the dealers who are at a location for whole days at a time, though we don't guarantee that you'll find someone at the location mentioned—these are only the locations they're permitted to be at. They may have gone fishin'; such are the joys of street vending.

FRUITS AND VEGETABLES:

PARRI BRAINERD, E. side Junipero Serra at Ocean/Sloat, Sat., Sun., 10 am-7 pm.
MARY JAGDMAN, NE corner Moscow/Geneva, Fri.-Sun. 11 am-7 pm.
GLENN LACOSTE, SW corner Eddy/Divisadero, everyday 11:30 am-7:30 pm.
STEVE MAASS, Dewey/Taraval, Tues.,
DEWITT NUNERY, Divisadero betw. Turk/McAllister, everyday 10 am-6 pm.
MICHAEL RICKETT, SE corner 7th Ave./Fulton, Wed.-Sun. 11 am-7 pm.
JOHN ROCCARO, SW corner 18th St./Potrero, Sat., Sun. 10:30 am-6:30 pm.
VINCENT SORRENTINO, SW corner Mariposa/Potrero, Thurs.-Sun. 10:30 am-7 pm.
DAVE DILMAN (organic), SE corner 19th Ave./Lincoln, NE corner Fell/Stanyan, NE corner Dolores/Cumberland, Mon.-Thurs., Sun. 9 am-6 pm.

SPECIALIZED FRUITS AND VEGETABLES:

Cherries—**EVAN BLICKENSTAFF**, northside Lincoln Way betw. 14th/15th Ave., Mon., Wed., Sat., Sun., 10 am-7 pm.
Watermelons, sweet potatoes, yams, squash—**AL BUTLER**, 3rd St./Oakdale or Sagamore/San Jose, Mon.-Sat. 9 am-6 pm.
Peanuts—**STANLEY MORGAN**, 9th Ave. betw. Irving/Lincoln, Sun. 10 am-6 pm.

EAST BAY

FRUITS AND VEGETABLES:

FARMER JOE, Chabot Rd./College, Oakl.
FRONT OF CO-OP, Telegraph/Ashby and Shattuck/Cedar, Berk.
TUNNEL RD./Landwally Rd. (entrance to Warren Fwy.), Berk.
GROVE/Dwight, Berk.
ROADSIDE stands along San Pablo Dam Rd., El Sobrante.

Berries—Fresh berries grow wild in the hills of the East Bay parks. Thimble berries, found under oak trees, are in season early summer (late June, early July); blueberries, found on most hill-sides, also are in season in early summer; elderberries, found everywhere, are ripe in Aug. A word of warning: Be sure you know what you are gathering, as the hills are also filled with numerous poisonous berries.



SONOMA

FRESH PRODUCE:

UNCLE FLOYD's, 10315 Bodega Hwy., Sebastopol (707) 823-0444, local fruits and vegetables and eggs and honey.
PEARL MEADOWS MUSHROOM FARMS, 782 Thompson Ln., Sebastopol (707) 763-4612, mushrooms.

FRUIT:

TWIN HILLS APPLE RANCH, 1689 Pleasant Hill Rd., Sebastopol (707) 823-4015, apples (Gravensteins, Wine-saps and Jonathans), sold in 30-40 pound crates, apple jam and apple cider.
GREEN VALLEY BLUEBERRY FARM, 5412 Douglas Ln., Sebastopol (707) 887-7496, blueberries, boysenberries, raspberries and jam, June-Aug.

POULTRY:

THE EGGERY, 4480 Bodega Ave., Petaluma (707) 761-7228, eggs, chickens, ducks, turkeys, pheasant, geese and squab.
CADER FARMS, 1315 Ely Rd., Petaluma (707) 762-9756, eggs, chicken, rabbits, geese and turkey.
HALL HEN'RY, 953 Ragle Rd., Sebastopol, (707) 823-0688, eggs.


PICK YOUR OWN FRUIT:

The Country Place, 27880 S. Lammers Rd., Tracy (209) 835-5804, has various fruit trees from which you can pick all the fruit you want for 30¢ a pound. Take the Tracy business exit (Hwy. 50) to Lammers Rd. and go to last ranch on south end of Lammers Rd. Bring your own containers, open 8 am-7 pm, or get on their mailing list for announcements of when the crops are ready. Schedule of fruit: cherries, now-June 15; apricots, June 8-22; black-eyed peas, end of Aug.; okra, end of Aug.; butter beans, end of Aug.; peas-end of Aug. □

Continued on page 21

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5.50, 6.75; Sat. — \$2.75, 3.50, 5.25, 6.50, 7.75

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Continued from page 19

Summer for the Body

BICYCLE RACE to the top of Mt. Whitney (4671 ft. in 13 miles), June 9, 8:30 am (race starts 10 am), Lone Pine, Hwy. 395, (714) 876-5566, entry fee, \$1.25-\$2.25.

CHAMPIONSHIP PILLOW FIGHT during Kenwood's Fourth of July, along with a parade, food booths, tug of war, etc. July 4, Kenwood, 996-1033.

GO SAILING: rent a boat from Lake Merritt Sailboat House, open 9 am-5 pm daily, you must have a card certifying completion of a sailing course or demonstrate ability to sail an El Toro or Sunfish, info. 444-3807, rentals start at \$2.50/hr.

FEMINIST FENCING, Cross Bay Fencing Club meets Tues.-Wed., 7-10 pm and Sat., 2-5 pm, Palm Room, YMCA, 2001 Allston, Berk., 848-6800.

BODY AWARENESS THROUGH MOVEMENT, class taught by Frank Wildman using exercises based on the work of Moshe Feldenkrais combined with sensory awareness, alignment and body mechanics, Community Music Center, 544 Capp, \$3 per class, fee adjustable.

COMEDY COURSE with exercises in vaudeville, cabaret and commedia styles, taught by Sandra Archer, formerly with the Mime Troupe, Mon. and Thurs., June 17-July 25, 1-3 pm, Live Oak Theatre, Shattuck/Berryman, Berk., 841-4120/841-5580, \$2 per class or \$24.

CREATE ART FROM NATURE in Art Grant's (author of "Sculpture from Junk") class that meets at Moss Beach, Portola State Park, Bay Marshland, Coyote Point, etc. to create art from natural materials, Aug. 12-15, 9 am-5 pm, meet Canada College campus, Bldg. 3, room 117, 4200 Farm Hill Blvd., Redwood City, 362-1212 x236, \$15.

WEIGHTLIFTING FOR LADIES in the Berkeley YMCA gym, Mon.-Fri., 8 am-9:30 pm, Sat. 8 am-7:30 pm and Sun. 1-4:30 pm; 2001 Allston Way, 848-6800.

CANOE DOWN THE RUSSIAN RIVER with a T.O.R.I. trip, sponsored by the YMCA, camping out along the way and stopping for wine tasting, June 29-30, 885-0460, \$22.

TAKE A TRIP to the Grand Canyon with a geologist, naturalist and biologist, part of UC Extension Natural Environment Studies program, you will fly over the canyon from Las Vegas to Lee's Ferry, below Glen Canyon Dam, and begin a 300 mile trip by rafts down the Colorado. Information 642-1061, orientation program, July 2, 7 pm, 155 Barrows Hall, UC Berk., trip July 9-21. □

Summer for the Mind

PSYCHIC SCIENCE FESTIVAL with occult and scientific display booths, psychic consultations on palmistry, astrology, tarot, psychometry, tea leaves, intuitive, psychic readings, pendulum, "hand vibrations," graphology plus scientific, occult and religious speakers and psychics such as Komar, the Hindu Fakir, who performs magic; Bernadene Villanueva, psychic prophet; Dr. Daniel Fry, rocket scientist, UFO contactee and author of "How to Survive the New Health Catastrophe"; Bill Cox and George Cooper on pyramid power; Bevy Jaegers, famous "ghost hunter"; Bill Finch, famous for his pendulum readings, and others. July 6-7, 9 am-10 pm, Student Union Bldg., San Jose State College, 324-1634.

THE SEARCH FOR SELF, 4 evenings of films and discussion on the possibilities for growth and change: Beyond Ourselves with films "Future Shock," "The Ultimate Mystery" and "Man Isn't Dying of Thirst," June 9; A Journey to Be, with films "We Have No Art" and "Anais Observed," June 16; Exploring the Human Potential with

films "Art of Meditation" and "Journey Into Self," June 23; Come Celebrate Yourself with films "Potentially Yours" and "Come to Your Senses," June 30, Temple Beth Abraham, 327 MacArthur, Oakl., 839-1010, \$10 series/\$7 student or \$3.50 each discussion/\$2 student.

"EXPANDING AWARENESS," through meditation, biofeedback, gestalt, etc. taught by Warren Hill, experienced in Alpha Realization, Wed. (June 19-Sept. 4), 8-10 pm, The Center, 1036 Bush, free.

"EARTH 2020," science lecture series by NASA/Ames Research Center, Mon. (June 24-Sept. 1), 7 and 9 pm, Palace of Fine Arts, 3301 Lyon, 585-4382, free.

"THE INNER JOURNEY," series of lectures and seminars and films on Carl Jung and his philosophy on the difference between male and female inner journey, Tues. and Thurs., 7 pm, June 25-Aug. 1, Dominican College, San Rafael, 457-4440, \$55.

BRING YOUR IDEAS and objects to "The 20th Century Response Center," an exhibit of the story of California and Californians in the 20th Century, ongoing all summer, Special Gallery, Cowell Hall of California History, Oakland Museum, 1000 Oak, Oakl.

"WRITING YOUR WAY Out of the Closet," creative writing class stressing the development of writing for publication, Tues., July 1-Aug. 24, 7-10 pm, Studio One, 1520 Lakeside Dr., Oakl., 273-3092, \$9 residents of Oakl./\$11 non-residents. ■

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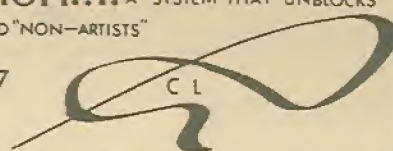
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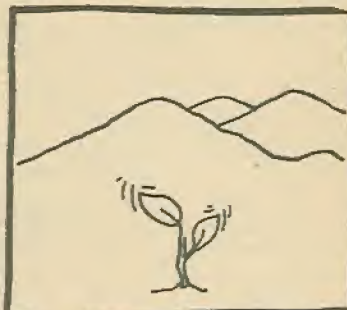


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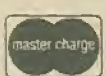
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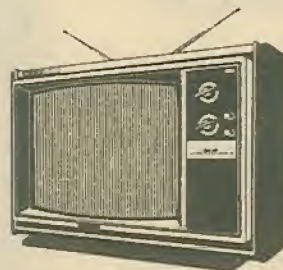
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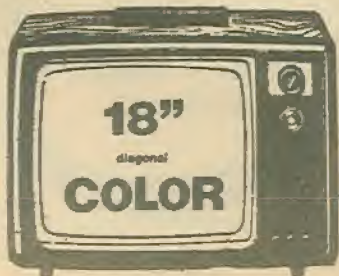
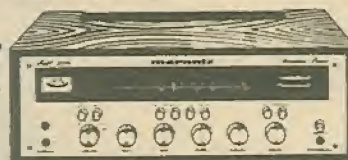
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T
13

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ent Film-Makers Festival,
final films by independent
ers with lively imaginations
niques. University Art
Bancroft Way, Berk.,
7:30 pm, \$1.50.

EN crime-busting screen
rarring James Cagney on the
of the law, co-featured with
t" with William Gargan.
College, 12500 Campus Dr.,
eteria, 7 pm.

DRING Inner Space,"
y Dr. Christina Maslach on
nt use of hypnosis as a
ool, Lawrence Hall of
UC Berk., 642-5132, 7:30
d students, seniors.

A OF WISDOM series of
y Swami Chinmayananda on
agavad Gita, one each night
une 22, Lone Mountain
Main Chapel, Turk/Masonic,
7:30 pm.

ASY, photographs, and
ictures by Sam Samore,
oits in his home in
a to competing for gallery
more Gallery, 2847 Fulton,
am - 5 pm, Thurs. - Sat.,
une 22.

RAP, about alternative and
lifestyles, with folks from
t, Young Adult Center,
n, 776-2722, 7:30 pm.

BODY IN THE WORLD,
whiz Pat Craig leads adept
sty explosion of jazz, gos-
ck that will boggle the mind
d back atmosphere. 75¢,
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044.

20

MAGICIAN, Ingmar
s film of comedy and horror
Max Von Sydow, SF Jewish
ity Center, 3200 California,
D, 8 pm, \$2/\$1.50 student,

AUT'S award winning
ay For Night," a tribute to
onal movies which is itself a
onal movie, UC Berk.,
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ARD DRAWINGS,
hibition of the artist's works
3 to 1946 organized by
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Park, 558-3598, through

SIZE plaster horses in
colors and massive wood
by two sculptors, Deborah
ld and Rudy Serra,
y Art Museum, Bancroft
k., 11 am - 9 pm.

MUSEUM - A Threshold to
n Through Great Theatre"
y Nathaniel Owings,
presented by Oakland
Council on Architecture,
ore Theatre, 1000 Oak,
3-3931, 8 pm, \$2.50.

F
14

BRITISH TRADITIONAL folk
singer, Ms. Frankie Armstrong,
accompanied on dulcimer by
Berkeley's Holly Tannen, 1750 Arch,
Berk., 841-0232, 8 pm, \$2.50/\$2
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College, Flint Center, Cupertino,
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commenting in person; West Coast
Premiere, UC Berk., Wheeler Aud.,
8 pm, \$2.

NORTH INDIAN MUSIC and
dance, with G.S. Sachdev, flute,
musicians and students of Ali Akbar
College of Music, SF Veterans Aud.,
McAllister/Van Ness, 454-6264,
8 pm, \$2-\$5 reserved seats.



**SUMMER IN
THE CITY**
dance, show,
party, concert
with two bands
and Ted Allison,
SF's own W.C.
Fields, California
Hall, Polk/Turk,
885-6482, \$3
before 9 pm,
\$4 after.

21

► **BRIDGE CLUB**, for playing not
building, First Unitarian Church,
Geary/Franklin, every Fri., 7:30 pm.

► **RONALD COLEMAN** in 1936
film "Lost Horizons," directed by
Frank Capra, SF State, Gallery
Lounge, 469-1667, 5 & 8 pm.

SEX ROLES, therapy, and
surrogate sex partners, lecture by
Thomas Durkin and Shell Kuger for
Assn. for Humanistic Psychology,
First Congregational Church, Post/
Mason, 8 pm, \$2.

JOSEPH CONRAD international
wine tasting benefit for construction
of memorial park opposite the
Cannery, held on board the sailing
ship Balclutha, Fisherman's Wharf,
776-1175, 5 - 7:30 pm, \$3.50.

"THE BLOB" and "The Fly,"
Steve McQueen and Vincent Price in
two 1958 sci-fi thrillers. Pacific Film
Archive, 2625 Durant, 642-1412, 7
pm, \$1.50.

► **TUMBLEWEED
PRODUCTIONS** presents "Red
Shoe Blues," Band Shell, GG Park,
1 pm.

WEEK-

JUNE 7-9

"DETECTIVE STORY," a drama of the
fifties presented by SF Poverty Theatre,
2940 16th St., 285-8409, 8:30 pm, \$3, Fri.-
Sat. through June.

► **FESTIVAL OF THE ARTS** of many
cultures, continuous musical events,
Malvina Reynolds, mixed media poetry by
Garcia Lorca, First Unitarian Church of
Berk., 1 Lawson Road, Berk., 525-0302,
Sat. & Sun., 11 am - 11 pm.

"CHILE 1970-1973... y Ahora," three
days of poetry, theatre, exhibits, songs,
films and information about the Allende
regime, co-sponsored by Non-Intervention
in Chile, University Art Museum, Bancroft
Way, Berk., 642-5317, Thurs., Fri. eves,
Sat. 1 - 10 pm. Admission most events.

► **MID-PENINSULA YWCA Summer Art
Faire**, crafts, plants, food, YWCA, 4161
Alma, Palo Alto, Fri., 10 am - 2 pm.

UNITED PRISONERS UNION benefit
presents Orson Welles' "Citizen Kane," the
story of the Hearst Empire and how it grew.
Fri., Newman Hall, 2700 Dwight, Berk.,
Sat., St. Peters Hall, 1249 Alabama, both
8 pm, \$2.

COTATI COMMUNITY DAYS, Sat.
Work Day and rock 'n roll music, Sun.
chicken bar-b-que, music, crafts, games,
Cotati Plaza and Vets. Memorial Bldg.,
11 am.

CELEBRATION of Life Theatre - dance
workshop presents "Remember," a collage
of theatre and dance, Fellowship Church,
2041 Larkin, 863-1886, Sat., 8 pm, Sun.,
4 pm, \$2.50.

"BEACH BLANKET Babylon," camp
musical revue by Steve Silver's group, Savoy
Tivoli, 1438 Grant, 584-3112, opens Fri.
midnight, reservations suggested—limited
space.

KPFA BENEFIT, classic James Dean
films of the fifties, "Rebel Without A
Cause" and "East of Eden," Le Conte
School, Russell/Ellsworth, Berk., 848-6767,
7:30 pm and midnight, \$2.

► **BERKELEY ARTS** and Crafts Festival,
country music, and Ray Jason, fire-eater
and juggler. Live Oak Park, Shattuck/
Berryman, Berk., Sat. - Sun. 10 am - 6 pm,
no dogs.

END

JUNE 14-16

► **UPPER GRANT AVENUE** Street
Fair, the prime of SF's summer celebrations
with hundreds of great crafts and swarms of
people, North Beach, Grant above
Broadway, Sat. - Sun., 10 am.

MALVINA REYNOLDS sings again,
with Hoyle Osborne on electric piano and
guitar and Holly McCabe, Freight & Salvage,
1827 San Pablo, Berk., 548-1761, Sat.,
9:30 pm, adm.

ALICE ROLLS over again, in
Trenchmouth Productions raunch-rave revue
musical featuring lovely boys and ladies.
Live Oak Theatre, 1275 Walnut, Berk.,
841-5580, Fri. - Sat., 8:15 pm, \$2.

WESTWIND International Folk Ensemble,
an evening of ethnic music, song and dance
with traditional instruments and costumes,
SF State, McKenna Aud., 585-7174, Fri. -
Sat., 8:30 pm, Sun. 2:30 pm, \$3/\$2 student.

WIT REIGNS with Marlene Dietrich's
sendup of Sadie Thompson flicks, "Seven
Sinners," and Preston Sturges' "Palm Beach
Story," Film Fair, 732 Chenery, 586-7748,
7 pm, \$2.

EVENTS

JUNE 21-23

CHOREOGRAPHERS AND CO.
present an evening of dance by graduates of
California Institute of Arts, Live Oak
Theatre, 1275 Walnut, Berk., 849-7120,
8:15 pm, donation.

► **THIRD WORLD** Flea Market, sponsored
by Third World Recycling Project, at 2366
San Pablo, Berk., every Fri. - Sat., 10 am -
5 pm.

CHARLIE CHAPLIN'S "The Great
Dictator" film satire on totalitarianism,
YWCA, 620 Sutter, 775-6500, 7 & 9 pm,
\$2/\$1.50 students, members.

FREEBIES!

CHILEAN MURALS, artists projects and social reforms under Allende,
University Art Museum, Bancroft Way, Berk., 642-5317, Sat. June 8, 1
1, 3, 5 pm.

KQED AUCTION, tune in to channel 9, 1 pm to midnight through June 9 and
watch for the "Superbird Special."

SELF-EXPANSION WORKSHOP, demonstration of meditation and group
techniques used to expand oneself, Cal. Inst. of Asian Studies, Dolores/21st St.,
527-5525, Sat. June 15, 1 pm.

ELEPHANT HOUSE houses photographic essay on animal keepers at work
from a keeper's perspective at SF Zoo, daily through July.

GERMAN EXPRESSIONist posters and prints by the 1920 Berlin November
Group depicting the social changes of their era, Thackrey & Robertson Gallery,
2266 Union, 567-4842, Tues. - Sat., 11 am - 6 pm.

SIQUEIROS, Mexico's marvelous muralist, lithographs on exhibit at Harcourt's
Gallery, 535 Powell, daily 10 am - midnight, Sun. to 6 pm.

DENTAL HYGIENE RAPS for promotion of preventive dentistry to help
you help yourself, Berkeley Health Clinic, 2339 Durant, Berk., 548-2570, Tues.,
8 pm.

FOLK MUSIC by folks, every Sun., Inn of the Beginning, greater downtown
Cotati, 795-9955, eves.

POSTER CONTEST, prizes \$100 top, theme slogan "Be A Friend" should be
included, size 22" x 28", deadline July 1. SF Rec. & Parks Dept., McLaren
Lodge, Fell/Stanyan, GG Park, 558-4268, entry blanks needed.

STERN GROVE Music Festival season opens, 19th Ave./Sloat, 558-4268, Suns.
2 pm, June 9 - Aug. 18.

ROCK MUSIC by Light-Year, up and coming local group, Provo Park, Berk.,
Sun. June 9, noon.

SUPERLIST

IS IT SHORTER TO CHICAGO OR BY BUS?

HOW TO GET THERE FROM HERE OR THE ONLY WAY TO GET TO CARNEGIE HALL IS PRACTICE.

Since this issue focuses primarily on summer entertainment,
we thought you'd like to know, in addition to what's
happening, how to get there. Bay Area bookstores contain
an incredible variety of guidebooks, mostly oriented toward
out-of-towners. Service stations used to have street maps
anywhere you went, but have deteriorated to mere fillup
stations, and don't even check your oil, least of all carry
maps.

If you have a car and are a member of AAA, they are the
absolute best sources for maps and information about
anywhere you might drive in the US, Canada and Mexico.
They produce their own guidebooks and work with you on
planning particular trips, routes, accommodations (costly)
and even make reservations for you.

AAA, 150 Van Ness, 565-2711.

If you want to get somewhere in San Francisco, the East
Bay or Marin, there are maps at the beginning of the
yellow-page section of the telephone book:

SF: Muni and BART route maps, and basic information, ferry schedules, and a
half-page on basic service to Marin County via Golden Gate Transit.

EAST BAY: AC and BART route maps, and information about each AC
route.

MARIN: GG Transit route selection table, and route information.

SAN MATEO: has nothing but a zip code map, which is better than nothing if
you're lost.

If you would like maps and schedules that you can carry
with you, the various bus lines each offer their own, free upon
upon request.

BART, 800 Madison, Oakl., 788-2278. **MUNI**, 949 Presidio, 673-6864. Both
BART and MUNI have one map that covers all their routes; MUNI's also shows
the downtown area of SF in an enlarged section, and major parks and landmarks.

GOLDEN GATE TRANSIT, PO Box 3474, San Rafael, 332-6600. Has
separate schedules (about six of them) for various areas, and separate ones for
weekends. They prefer that you phone rather than write, and will mail some or
all of the schedules.

AC TRANSIT, 508 16th St., Oakl., 653-3535. Has a pocket-size map of their
routes, but it helps to carry a supplementary street map or be familiar with the
area you are going to.

For farther-ranging trips, Greyhound and Continental
Trailways give good information by phone, but don't have
maps available.

For hiking, camping, and locations of wilderness areas,
there are county and state maps, and topographic maps of
small areas which are made from aerial surveys. The
government offices that have these are only open weekdays,
and they are also carried at the following stores:

US FORESTRY SERVICE, California Region, 630 Sansome, Rm. 531,
556-0122.

US GEOLOGICAL SURVEY, 504 Custom House, 555 Battery,
556-5627.

RAND McNALLY, 206 Sansome, 362-4834, a great store for unusual maps,
old, decorative, historical, astronomical, globes.

HARRY FREESE COUNTY MAPS, 337 17th St., Oakl., 893-3685.

PENINSULA SCIENTIFIC, 2185 Park, Palo Alto, 326-4136.

WILSEY & HAM, 1035 E. Hillside, Foster City, 434-2630, aerial maps.

College bookstores often have maps and globes, and some
of the larger stationery stores may have maps. Two general
bookstores that have a good selection are:

TRO HARPER BOOKS, 974 Market, 775-7856.

LUCAS COLLEGE BOOKSTORE, 2430 Bancroft Way, Berk., 848-3311.

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Speech pathologists and therapists: go to Guam

Lawyers: work with Navajos in Arizona, in legal aid programs in Calif., Alaska.

M.D.s: needed for Humboldt County Free Clinic, Eureka

Construction skills: oversee construction, build and rehabilitate low-cost, self-help housing in Utah

Community service workers: organize nutrition project for the elderly and homebound in Las Vegas, work with Boys Club in S. Dakota

B.A. or M.A. in economics: work with revenue-sharing and economic development programs in Calif., Guam

Employment counselors, community organizers: work in L.A.

Nurses: carry out health education, community health programs in Idaho, Washington, Arizona

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I AM A DANCER

A documentary film about Rudolf Nureyev, directed by Pierre Jourdan, Clay Theatre, 2261 Fillmore, through June. Info. 346-1123.

For any dance aficionado who has been relegated to the Opera House balcony peering myopically at Rudolf Nureyev through dusty binoculars, the British documentary film portrait of the ballet super-star, "I Am A Dancer," is a treat, providing an unimpeded, if not particularly satisfying view of the dancer and his work.

The problem with "I Am A Dancer," curiously enough, is that it concentrates too heavily on dance, and ballet remains a miserably difficult medium to film. Movie cameras have a way of profoundly magnifying ordinary gestures while proportionately reducing magnificent ones; I would rather have watched Nureyev tying his shoe laces than see him attempt one more grand-jete in the frozen confines of the screen. Still, I generally find something to enjoy in filmed ballets and I think my reaction to "I Am A Dancer" is one of voyeuristic disappointment. Nureyev is such a fascinating, enigmatic figure I had hoped the film would show more of how this intelligent, arrogant, driven artist operates off-stage.

There are a few sparse scenes in "I Am A Dancer" which catch Nureyev in his dressing room, taking class and in rehearsal, but the bulk of the film presents long excerpts from staged ballets, an odd collection of works ranging from Auguste Bournonville's tired 1836 classic "La Sylphide" (danced by Nureyev and Carla Fracci), to the ultra contemporary "Field Figures" choreographed by the American Glen Tetley.

"I Am A Dancer" purports to show Nureyev in a diverse selection of ballets, but the film, with its inane narration, is really quite limited. All the footage (taken a few years ago) appears to have been filmed in London, most of it using the dancers and repertoire of the Royal Ballet. But one of Nureyev's impressive characteristics is his incessant traveling and his quest for new dance materials and companies that tantalize him. During the last 13 years he has traversed four continents and can speak (about ballet at least) in five languages.

Nureyev claims he wants to dance "everything and everywhere." In addition to an untold number of "Sleeping Beauties" and "Swan Lakes," Nureyev has performed with Bejart's "Ballet of the 20th Century" in Brussels and the very modern Paul Taylor company in South America, and he recently said he would like to try a stint with Martha Graham's group in New York. He has a wild temper, a reputation for both churlishness and charm, and is equally notorious for his ostentatious dress and marvellously unpredictable after-theatre activities, but not much of the more controversial and entertaining side of Nureyev's personality emerges in "I Am A Dancer." The film does allow a welcome chance to carefully observe the minutiae of Nureyev's technique, but the intriguing questions on what motivates the man remain untouched.

DETECTIVE STORY

By Sidney Kingsley, SF Poverty Theatre, 2940 16th St. (So. Van Ness/Mission), Fri. & Sat. through June 29, 8:30 pm. Adm. \$3. Info. & res. 285-8409

The SF Poverty Theatre does the miraculous with their current production of Sidney Kingsley's "Detective Story." They create a dramatic double-entendre, producing a good evening of nostalgic theatre while at the same time making nostalgia look about as inviting as a package of decaying baloney. The play, a "slice of life realism" set in the summer of 1950, is full of cringing cliches, sexist (and ageist) stereotypes, violent melodramatics

and maudlin sentimentality. It's a veritable stew pot of regurgitated platitudes, which the Poverty Theatre offers up with respectful, mocking solemnity.

"Detective Story" takes place in a grungy police station that comes replete with a predictable staff, ranging from tender-hearted to psychotic. Into this happy precinct wanders a carefully selected assortment of the lost of the world: the dumb blond shoplifter, looking for someone to marry ("anything in pants" will do), a slimy abortionist, two teeny-boppers hugging their Johnny Rae tickets, a young man full of promise who has been caught stealing, his aspirations thwarted by grim experiences in the 2nd World War and many many more. The drama's cast of 25 makes its way through a murky dialogue which includes such wonderfully original lines as, "Sometimes, you got to bend with the wind or break;" "You're married to me, you can't walk out" and "Kids today have problems we just can't understand."

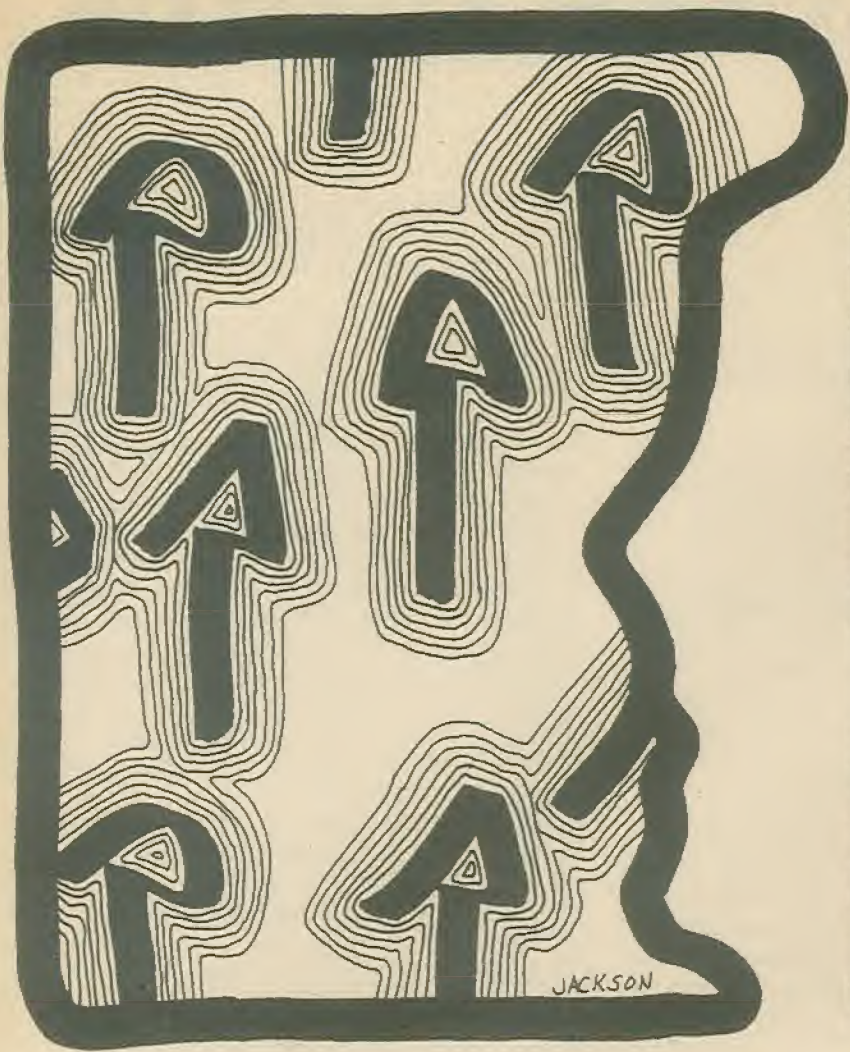
What makes the play so absorbing is that it is performed with such skillful seriousness. Poverty Theatre director Philip Pruneau lets the drama breathe. It exists on its own terms, avoiding the exaggerated camp attitude that marred the recent Berkeley Repertory revival of Robert Sherwood's 30's play "The Petrified Forest." Pruneau's handling of "Detective Story" may have some similarities to "The Last Picture Show" or "American Graffiti" (neither of which I've seen), and the mentality that pervades Sidney Kingsley's play can still be found on television (in fact, Kingsley may have found his true vocation churning out scripts for "Medical Center" or shows of that ilk). But there is still something about realism on the stage, when it is done well, that can't be duplicated by any other medium.

This is an excellent production by the Poverty Theatre, an unusual example of the kind of sensitive derision that can transform a rather ordinary dramatic work into a piece of satiric philosophy. I could nit-pick about a few of the performances, but most of the cast is fine. The play has its sluggish moments, but for anyone who grew up in the 50's, "Detective Story" is an enthralling reminder of a past that thankfully is ebbing.

SHORT TAKES

The California Arts Commission has requested \$2 million this year, an amount which the legislative committees involved will probably approve. The appropriation, however, stands a good chance of being vetoed by Governor Reagan unless he receives an impressive volume of mail demanding that the full funding be retained. Considering that New York State will budget more than ten times that amount for art programs this year, the monies asked for by the California Arts Commission are absurdly reasonable and desperately needed by the artists of the state. Send your cards and letters to Governor Reagan, Capitol Building, Sacramento 95814.

New York's Joffrey Ballet recently spent a week at the Opera House performing before braving audiences enticed by gushing reviews and The Joffrey's longstanding reputation for cultural jive. Unfortunately, I didn't find much to enjoy. The company is technically quite skillful, but too many of the ballets they perform are almost cynically slick and glib. Their classical pieces are full of tricky, pretty froth and vacuous attempts at emotionality, while the rock/jazz creations that form a substantial part of their repertoire strike me as calculated, smirky commercial ventures dominated by sexual innuendos and "spiritualist" rip-offs. In the two performances I attended, the only fully satisfying ballet I saw was the 60 year old "Parade," a wonderfully intelligent, witty creation conceived by Jean Cocteau, choreographed by Leonid Massine, with costumes and scenery by Picasso and music by Eric Satie. Twyla Tharp's tenuous new ballet "As Time Goes By" was second best, a slow moving, but sincere attempt to use original movement combinations. ■



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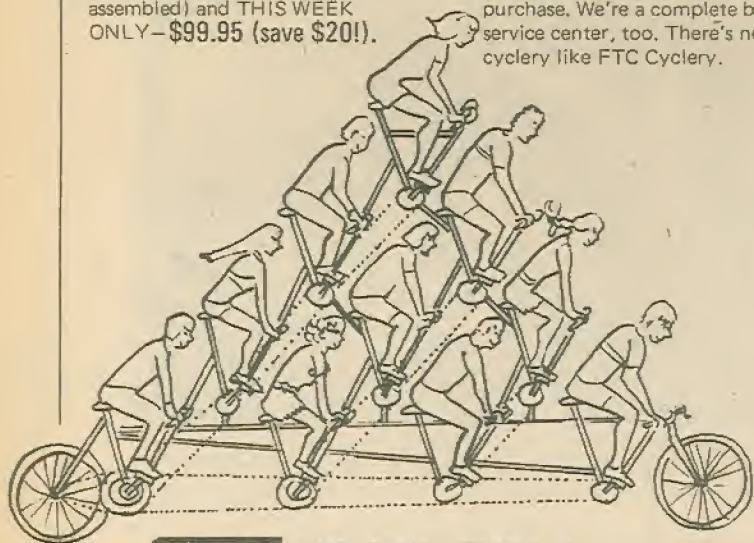
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MUSIC • JACK MCDONOUGH

This is the first of what will be a continuing series of columns on music in the Guardian.

The content of this column will generally be arrived at through whim, intuition, or late night inspiration. A lesser share of it will go to covering national acts in town, via either preview or review, and to passing along word on new recordings of note.

There will be criticism as well as news, and since the Guardian is a community newspaper, I expect to devote the major share of the column to the local music scene in all its colors: its aesthetics and its business, its musicians and its managers, its buyers and its sellers, its promoters and detractors, its nightclubs and its concert halls.

The local music scene, of course, is incredibly vast, and this space is not only tiny but available only every two weeks. Often, then, I will have to treat things more casually than I would like, though issues of a more complicated and public nature I hope to treat more impersonally in news stories in the body of the paper.

However, some space is better than none, and what there is of it I offer (qualifiedly) to the music community, in the hopes that this can be a space through which will pass news and opinions of importance and interest to people who live within this music community and who sweat and fret to keep it operating. Feedback of all kinds is welcome; it may be directed to me care of the Guardian.

EARTHQUAKE

Onward, then, to Column A, Subject A: Earth Quake. Earth Quake is an East Bay band (Berkeley) together about six years (though their average age is only 21), which is right now as hot as the fast guns of the Los Angeles police. They have just cut (at Columbia's studios here) their second single for their own Berserkley label: the Easy-beats' classic, "Friday on My Mind," backed by a bodybending version of Jonathan King's humorous tale, "Tall Order for a Short Guy." The record will be available in mid-June through Berserkley Records, 1199 Spruce, Berkeley 94707, and at Rather Ripped Records in Berkeley, for \$1.25. (It'll be available at other stores once enough interest is generated, as it most assuredly will be.)

This is Earth Quake's second Berserkley single. The first, "Sitting in the Middle of Madness" and "Mr. Security" sold more than 2,600 copies by mail and grass roots distribution, earning back more than twice what the record cost to produce. (The band formerly recorded for A&M, releasing two LP's. They had a single hit locally with "Tickler," which went to No. 17 on the KFRC charts.) Berserkley, in which the band is equity owner, was founded by manager Matthew Kaufman in reaction to the visionary vacuum of the major companies. Kaufman runs the company along with Steve Levine.

They now have on their hands what they always aimed for: the best and most exciting flat-out rock and roll band in the Bay Area. As Kaufman puts it: "If you're good enough and you play together long enough, it'll happen."

Earth Quake has evidently played together long enough — and the group's good enough to take chances on stage that a band with less confidence would never try. They've got plenty of hit-sounding original material and the sharpest of ears for classic rock and roll numbers.

Lead singer John Doukas is a dervish on stage who sometimes makes Pete Townshend look lazy. Doukas also plays some rhythm guitar and piano, although his work in that area has diminished since Gary Phillipet, formerly of Copperhead, joined the band as second guitarist and keyboarder.

Lead guitarist Robbie Dunbar is, quite simply, one of the sharpest young rock guitarists you'll hear anywhere, with fine control and a personal sound. The scathing licks he delivers in "Friday on My Mind" should convince you.

Both drummer Steve Nelson and bassist Stan Miller give the band a solid foundation. Their virtues are particularly apparent when they hold

down the bottom of Earth Quake's reggae tunes. Miller, the short guy of the band, does the vocals on "Tall Order" and stretches his cords otherwise, as the band does lots of 3 and 4 part harmonies.

Well, you say, if they're so good, how come I've never heard of them? How come they gotta play those dingy clubs all the time?

That's a question too large to get into here. All I can say is, be thankful you can see them and dance to their music that close up in those dingy clubs: (a) because that's what hard core rock and roll is all about; and (b) because you may not be able to see them in those places much longer. (Next chance to try them out: June 20, at the Village Theatre on Columbus.)



Earth Quake's lead singer John Doukas

Kaufman has other irons in the fire. He has just overseen on Organ Records the recording of "The Saga of Yukon Pete" by Son of Pete and the Muffdivers, a record that artistically extends and embellishes the limits of porno rock far beyond the infamous "Stickball," the last porn single of significance, which sold 81,000 copies under the counter in Los Angeles a year or so ago. Says Levine: "I expect Pete to become a household word. I'll be very surprised if it doesn't do at least 200,000 copies."

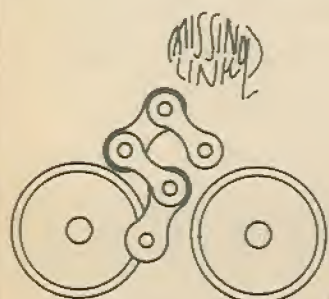
The record, as they say, is not for everyone, but even if you don't like the subject, it's hard to resist the verve and style with which it is done. (And Kaufman was shrewd enough to put a stunning instrumental take of "Pete" on the flip side, making the tune, at least, eminently broadcastable. Both AM and FM could go on it real fast.)

This one's \$1.25 also, same address, and it comes with an eight page S. Clay Wilson comic book, depicting Pete's adventures.

HALF NOTES

Coming up: June 8, beginning at 10 am at the Oakland Stadium, another in Bill Graham's series of Concerts on the Green, with the New Riders, Commander Cody, the Beach Boys and the Grateful Dead. The Dead will be using their new sound system again, if you missed it at the Cow Palace.

June 9 the Eagles play the Berkeley Community Theatre. Their new record, heavy on the rock, has climbed high on the charts (alienating some former fans in the process). Bill Joel, an interesting songwriter of some minor acclaim who has just released a record on his new label, Columbia, will open the Eagles show, as well as the June 8 Anne Murray appearance at the Paramount in Oakland. ■



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EVENTS

By Jeanette Foster

JUNE 8 THROUGH 22

CLUBS

SAN FRANCISCO

BLACK BART SALOON: Steve Atkin, Tues.-Sat.; jam session, Sun. 5-9 pm; PSA Hotel, San Franciscan, 1231 Market, 626-8000.

BOARDING HOUSE: Mary Travers and Ed Bluestone, June 8-9; John Stewart, Wendy Waldman and Mary McCreary, June 11-16; 960 Bush, 441-4333, admission varies from \$2.50-\$3.50.

CAMELOT: Rookery, June 12-13, 19; Buckingham Mountain School, June 8, 14; Roadhog, June 9, 15, 16; 3231 Fillmore, 567-4004.

CLEMENT MIXER: Heritage, June 8; Elvis Duck, June 9; Clement/8th Ave., 752-4089.

COFFEE GALLERY: Scoville, Jeff Wright and George, June 8; bluegrass and country, Mon.; auditions, Tues.; poetry night, Wed.; open mike, Thurs.; 1353 Upper Grant, DO2-9339.

EARTHQUAKE MCGOON'S: Turk Murphy's Jazz Band, Tues.-Sat.; magic shows, Thurs.-Sat.; 630 Clay, 986-1433, \$1.

EL MATADOR: Kenny Burrell, June 8-15, Oscar Peterson, June 18-22; 492 Broadway, 434-2913, admission varies.

FAMILY FARMACY: Selby and Jim, June 8, 15, 6-9 pm; Dan Linn, June 8, 15, 9 pm-1 am; Blue Bear Waltzes presents Traveling Gypsy Caravan and Medicine Show, June 9, 4 pm-midnight; Debbie McHale and auditions, June 10, 17; Roger Hofmann, June 11, 18, 6-9 pm; Don Merrill, June 11, 18, 9 pm-1 am; Coman Bros., June 13, 20, 6-9 pm; Robin Olson, June 13, 20, 9 pm-1 am; Patrizia Lopez, June 14, 21, 6-9 pm; Splint, June 14, 21, 9 pm-1 am; 4344 California, MO8-7755, 50¢ Min.

GARDEN OF EARTHLY DELIGHTS: Geno Skaggs and the Chicago Stick Band, June 8; Joy Juice, June 9, 11; Black Mountain Road, June 11-12; 199 Mississippi, 863-9320.

GREAT AMERICAN MUSIC HALL: Dan Hicks and Mark Nafatalin, June 8; Tony Joe White, June 8; Earl Scruggs Revue, also Reilly and Maloney, June 19-20; Count Basie and His Orchestra, June 22, 9 and 11:30 pm; 859 O'Farrell, 885-0750, admission varies.

INTERSECTION: Michael Frost, June 8; 756 Union, 397-6061, donation.

KEYSTONE KORNER: Cannonball Adderley Quintet, June 11-23; 750 Vallejo, 781-0697, \$3 weekdays/\$3.50 weekends.

LAST DAY: auditions, Mon.; Mark Duke and Clint, Tues.; Wood 'n' Strings, Wed.; Cheeny and Ninety Weight, Fri.; Ascension, Sat.; guitarist, Sun.; 406 Clement, 387-6340.

MINNIE'S CAN-DO CLUB: Poetry Readings, Tues.; 50¢; Dave Alexander, Wed.-Sat., ladies free before 9 pm; 1915 Fillmore, 563-5017.

MOONEY'S IRISH PUB: Crown Chakra, Tues.; Foghorn, Wed.; Savannah Rose, Fri.-Sat.; 1525 Grant, 982-4330.

MOTHER LODE: Joe Russo, Wed.; Will Porter, Thurs.; Mitch Woods and His Red Hot Mama, Fri.-Sat.; Reilly and Maloney, Sun.; 2001 Union, 567-3121.

OLD SPAGHETTI FACTORY: Los Flamencos de la Bodega, Fri.-Sat.; 478 Green, 421-0221.

ORPHANAGE: Peter Spelman and Spelbound, June 8; Mega and Super-snap, June 9; Sapo, June 10-11; KFRG-FM Golden Oldies Live Show with the Penguins, June 12; KFRG-FM Golden Oldies Show with Roosevelt Mills and the Drifters, June 19; 807 Montgomery, 986-8008, admission varies \$2-\$3.50.

PAUL'S SALOON: jam, Tues.;

High Country, Wed.; Phantoms of the Opry, Thurs. and Sat.; High Country, Fri.; Western Union, Sun.; 3251 Scott, 922-2456.

PIER 23: Pier 23 Jazz Cats, Fri.-Sun.; Embarcadero, 362-5125, \$1.

PIERCE STREET ANNEX: Craig Strode Three, Mon.-Thurs.; Horsefeathers, Fri.-Sun.; 3138 Fillmore, 567-1400.

SHERATON-PALACE HOTEL: San Francisco Medicine Ball Band, Mon.-Fri., 4:30-7:30 pm; Pied Piper Rm., Market/New Montgomery, 392-8600.

VINTNER: Tom McNally, Fri.-Sat.; 1875 Union, 922-4498.

WASHINGTON SQUARE BAR AND GRILL: William Tennant, pianist performing Scott Joplin, June 9; Jim Lowe, jazz pianist, June 8, 11; 1707 Powell.

WHARF RAT TAVERN: Blue Grass, Thurs.-Fri.; Country Western, Sat.-Sun.; 101 Jefferson, 885-9808.

YELLOW BRICK ROAD: Scrap Iron, June 8, 11-15; 18-22; Magic Bus, June 9, 16; Gideon and Power, June 17; 2215 Powell, 982-6700.

YE ROSE AND THISTLE: Coyote, June 8; Autobon Society, June 9; 1624 California, 474-6968.

EAST BAY

BIRD CAGE: Cruisin', Fri.-Sat.; 24456 Mission, Hayward, 538-5125.

DELIVERANCE: Stroke, June 8, 13, 14; Sahara, June 15, 20, 21, 22; 1332 Park, Alameda, 865-6444.

FREIGHT AND SALVAGE: Rolf Cahn and Janet Smith, June 8; Hoot, Tues.; Hot 4 featuring Terry Garthwaite, June 12; Rock a Billy Rhythm Boys, June 13; Phantoms of the Opry, June 14; Malvina Reynolds, June 15; Frankie Armstrong with Holly Tannen and Susie Rothfield, June 19; Jody Stecher, June 10; Lawrence Hammond and the Whiplash Band, June 21-22; 1927 San Pablo, Berk., 548-1761, admission varies 50¢-\$2.50.

FRONT ROOM RESTAURANT: Caldwell Lewis, Thurs.; John Shine, Sat.-Sun.; 1821 Webster, Alameda, 552-0909.

IT CLUB: Bill Thacker, Fri.-Sun., 10102 San Pablo, El Cerrito, 527-1177.

KEYSTONE BERKELEY: Cold-blood and Seafood, June 8; Seafood and Tonight, June 9, free; 2119 University, Berk., 841-9903, admission varies.

LA BOHEME: Guitar, Sat.; Russian folk music, Sun.; Flamenco, Tues.; guitar, Wed.; Classical flute, Thurs.; 2930 College, Berk., 848-7860.

LUCKY LION: Kilo, Sat.-Mon.; Chains, Tues.-Fri.; 4100 Redwood Rd., Oakl., 530-7260.

NEW ORLEANS HOUSE: Light Year, June 8, \$2; 1505 San Pablo, Berk., 525-2221.

OLEG'S RESTAURANT: Winter Light, Fri.; 1974 Shattuck, Berk., 548-6965.

ROCKRIDGE TEA TAVERN: chamber music, Sun.; Precession, jazz, Mon., \$1 min.; 5239 College, Oakl.

SPIDER'S WEB: Cooking Bag International, Thurs.-Sat.; 5319 Grove, Oakl., 654-7160.

TUCKETT INN: Yahudna, June 9; Stratus Phonk, June 8; Charles Mus-selwhite, June 11, 18564 Mission Blvd., Hayward.

SOLOMON GRUNDY'S: Art Fletcher, Fri.-Sun.; Martha Young, Wed.-Thurs.; 2 University, Berk.

WINERY: Mike Sullivan, Mon.; Rick and Tom, Tues.; Sunrise, Wed.; Shannon and Dean, Thurs.; Rick and Tom, Fri.; Don Burnham, Sat.; Wolf Creek, Sun.; 920 Shorepoint Ct., Alameda, 521-9221.

ZERO INN: Sweet Rain, jazz, Mon.-Sat.; 5018 Telegraph, Oakl., 654-9831.



Cast of "Aimee and the Pageant of Salvation," hilariously performed by the AAA Acting Company, Les Nickelettes, The Theatre of Marvels, Freaky Ralph, Stinky and Pinky with music by Leila the Snake and her all girl scales, one night only, June 8, 8 pm, Neighborhood Arts Theatre, 220 Buchanan, FREE.

Photo by Russell Ellison

MARIN

BLACK POINT INN: By Request, Fri.-Sat.; 10 Grand View, Novato, 897-6818.

BOAT HOUSE: Butch Whacks and the Glass Packs, June 11; 300 Turney, Sausalito, 332-0511.

EXECUTIVE LOUNGE: Kid Kahoutek and the Shooting Stars, Wed.; 4th/C Sts., San Rafael, 454-7151.

INN OF THE BEGINNING: Link Wray plus Rumble, June 8; free folk music, Sun.; Bobby Hutchinson, June 10, \$2.50; free auditions with Blue Light and Band of Thieves, June 12; Profets, June 13, \$1; Bob Ward and the Cigar Band plus Stone Age Elegance, June 14-15, \$1.50; Clouds, June 17, \$1; free auditions with Angels of Rain and Jubilee Blues Band, June 19; Horizons and Sleepy Deroy, June 20, \$1.50; Stone-ground, June 21-22, \$2; 8201 Old Redwood Hwy., Cotati, (707) 795-9955.

LION'S SHARE: Bodacious, June 8; benefit for the San Quentin Six with Jon Hendricks Trio and Jeffrey Cain, June 9; Fat Tues., June 11; Clover, June 14-16; Country Joe MacDonald, June 20-23; 60 Red Hill, San Anselmo, 454-9856, admission varies \$2-\$3.50.

MACARTHUR'S: Good 'n' Plenty, June 8; Rooth, June 13-15; Mitch Woods and His Red Hot Mama, June 20-22; 218 Sir Francis

Drake, San Anselmo, 453-8600.

MELONY'S: Frankie Armstrong, June 16; 36 Tamalpais, Larkspur, 924-1840.

RICHARDSON'S BAYVIEW RESTAURANT: Barbara Pierce, Wed.-Sun.; 660 Bridgeway, Sausalito, 332-3073.

SLEEPING LADY: Vince Guaraldi, June 8, 99¢; John Alair and Steve Mitchell, June 9, 78¢; James Ackroy and H. D. Galunka, June 10; Touch, June 11; Everybody in the World, June 13; 58 Bolinas, Fairfax, 456-2044.

UNCLE SAM'S: Gideon and Power, June 9; Clover, June 10-11; Alice Stuart, June 14-15; 8196 Bodega, Sebastopol (707) 823-9842.

PENINSULA

BEACH HOUSE: Brotherly Love, June 8, 11-15, 18-22; Billy Tovace and His Royal Polynesians, Luau, June 9, 16, 3-7 pm; City Lights, June 9-10, 16, 17; 1875 S. Norfolk, San Mateo, 341-2661.

CHATEAU LIBERTE: Alice Stuart, June 21-22; Old Santa Cruz Rd., Los Gatos (408) 365-1600.

COUNTRY STORE: Dixieland Jazz Band, June 11; Funral Wells, June 8; 570 Stierlin Rd., Mountain View, 967-1165.

GRYPHON STRINGED INSTRUMENTS: Bluegrass Jam Session, Thurs., 7-10 pm; 4041 El Camino Way, Palo Alto, 493-2131. □

CONCERTS

STADIUM CONCERT, Grateful Dead, Beach Boys, New Riders of the Purple Sage and Commander Cody, June 8, 9 am, Oakland Coliseum, 635-7800.

CANTATA SINGERS, early choral music, June 8-9, 3 pm, Palace of the Legion of Honor, Lincoln Park, 558-3598, donation.

"REMEMBER," collage of theatre and dance by Celebration of Life, June 8, 8 pm and 9, 4 pm, Fellowship Church, 2041 Larkin, 863-1886, \$2.50.

FOOTLOOSE DANCE COMPANY, June 8-9, 1-3 pm, Villancourt Fountain, Embarcadero, 547-1825, donation.

"WIZARD OF OZ Electric Rock Ballet," by Harbingers of Aquarius, June 14, 21, 8:30 pm, Wabe Theatre, Lone Mountain College, 2800 Turk, 752-7000, \$3.50/\$2.50 students.

BERKELEY PROMENADE ORCHESTRA performs Brahms' "Requiem" and Faure's "Requiem," June 8, 8 pm, Gunn High School, Palo Alto and June 16, 8 pm, Grace Cathedral. Tickets: Tupper and Reed Music, Berk.; UC Berk., ASUC Box Office. \$2-\$2.50.

"SALUTE TO JOLSON," Barber Shop Quartet, June 8, 8 pm, Nourse Aud., Hayes/Franklin, 681-0561, \$3/\$2 students.

EAGLES and Bill Joel, June 9, 8 pm, Berkeley Community Theatre, Milvia/Allston, Berk., 788-2828, \$4-\$6.

WORKS BY CHARLES SHERE, June 9, 8 pm, 1750 Arch, Berk., 841-0232, \$2.50/\$2 students.

SF BALLET, June 9, 2:30 pm, Marin Vet. Aud., San Rafael, 472-3500.

MODERN SOUNDS by Denny Zeitlin, June 9, 4:30 pm, Bach Dancing and Dynamite Society, El Granada, \$3.

THEODORA CARRAS PRIMES, pianist, performing Beethoven, Brahms and Chopin, June 9, 4:30 pm, Old First Church, Van Ness/Sacramento, 776-5552, \$1.

DE ANZA DADDIO Band Concert with John Hendricks, June 9, 8 pm, Flint Center, Cupertino, (408) 257-9555, \$2/\$1 students.

BERKELEY COMMUNITY CHORUS and Orchestra, perform Mendelssohn's "Elijah," June 9, 4 pm, Temple Beth-El, Arch/Vine, Berk.; June 16, 4 pm, Parks Chapel AME Church, 476 34th St., Oakl., free.

BRAHMS FESTIVAL, with the SF Symphony, June 11, 13, 15, 8 pm, \$5-\$10.

TABLA AND FLUTE CONCERT, North Indian music, June 12, 8 pm, Exploratorium, 3601 Lyon, 563-7337, 25¢.

SHLOMO CARLEBACH CONCERT, Chassidic songs, stories and dance, June 12, 8 pm, SF Jewish Community Center, 3200 California. **TEN YEARS AFTER,** King Crimson and The Strawbs, June 13, 8 pm, 788-2323, \$5 adv. /\$6 door.

CANDLELIGHT CONCERTS, every Fri., 10 pm; Joseph Bacon, lutenist, June 14, \$2; Anna Carol Dudley, soprano, June 21, \$2; Old First Church, Van Ness/Sacramento, 776-5552.

NORTH INDIAN MUSIC and dance, with G. S. Sachdev, flute, Zakir Hussain, tabla, and Chitresh, Kathak dance, June 14, 8 pm, SF Veterans' Aud., McAllister/Van Ness, 454-6264, \$2-\$5.

"SUMMER IN THE CITY," dance-party-concert, June 14, 8 pm, California Hall, Polk/Turk, 885-6482, \$3 before 9 pm, \$4 after.

TRADITIONAL ENGLISH BALLADS, with Frankie Armstrong, June 14, 8 pm, 1750 Arch, Berk., 841-0232, \$2.50/\$2 students.

WESTWIND INTERNATIONAL FOLK ENSEMBLE, 45 dancers, musicians and vocalists, June 14-15, 8:30 pm and June 16, 2:30 pm, McKenna Aud., SF State, 1600 Holloway, 731-9829, \$3/\$2 students.

BAROQUE MUSIC on Baroque Instruments, June 14-15, 8 pm, First United Methodist Church, Santa Cruz, (408) 688-6466, \$3/\$1.50 students.

AFRICAN FAMINE RELIEF BENEFIT, June 14, 8 pm, Flint Center, Cupertino, (408) 257-9555.

ALI AKBAR KHAN, sarod with Zakir Hussain, tabla, June 15, 8 pm, SF Veterans' Aud., McAllister/Van Ness, 454-6264, \$3-\$10.

MANTRIC SUN MOUNTAIN BAND, mountain music—Indian ragas to Louisiana Bayou, June 15, 2 pm, Japan Center, Post/Buchanan, 921-2745.

FIRST ANNUAL IMPEACHMENT BALL, June 15, 8:30 pm, Fellowship Hall, Cedar/Bonita, Berk., \$2.

JESSE COLIN YOUNG and Janis Ian, June 16, 8 pm, Berkeley Community Theatre, Milvia/Allston, Berk., 788-2828, \$4-\$6.

HARPSICHORD MUSIC with Silvia Ghiglieri, June 16, 4 pm, 1750 Arch, Berk., 841-0232, \$2.50/\$2 students.

MERL SAUNDERS and Friends, June 16, 4:30 pm, Bach Dancing and Dynamite Society, El Granada, \$3.

DIALECTICAL SOUND and Infinite Sound, African-American music ensembles, June 16, 8:15 pm, Live Oak Park, Shattuck/Berrymann, Berk., 841-5580, \$2.

FABRENGEN, traditional Chassidic gathering with song, dance and stories, with Shlomo Carlebach and Zalman Schachter, June 16, 2-11 pm, Hillel Foundation, 2736 Bancroft, 845-7793, \$3.

"A KING'S CONTEST," by Mechem, "Lament for the Death of Bullfighter," by Ohana and "Alexander Nevsky," by Prokofieff, performed by SF Civic Chorale, Carlos Carvajal's Dance Spectrum and

Theater Flamenco, June 16, 3 pm, send self addressed stamped envelope for tickets, SF Art Commission, 165 Grove, SF, 94102, free.

GRAND FINALS of the Annual SF Opera Auditions, June 19, 8 pm, Opera House, Civic Center, send self-addressed envelope for tickets: Grand Finals, SF Opera Auditions, War Memorial Opera House, SF, 94102, free.

TAPED ELECTRONIC COMPOSITIONS of Herbert Bielawa, June 19, 8 pm, Exploratorium, 3601 Lyon, 563-7337, 25¢.

ELECTRONIC MUSIC CONCERT, by Cellar M, June 19, 9 pm, Intersection, 756 Union, 626-4374, \$2.

NEW MUSIC, electronic music with Ingram Marshall, June 20, 8 pm, 1750 Arch, Berk., 841-0232, \$2.50/\$2 students.

CONCERT of harpsichord and baroque violin with Mark Droll, harpsichord and Carol Lieberman, violin, June 21, 8 pm, 1750 Arch, Berk., 841-0232, \$2.50/\$2 students.

AT HOME IN THE DOME, with the Mantric Sun Mountain Band, June 21, 7:30 pm, Center, 1036 Bush, 776-2722.

CHOREOGRAPHERS AND CO., June 21-22, 8:15 pm, Live Oak Theatre, Shattuck/Berryman, Berk., 849-4120, \$2.

"MOST EXPLOSIVE FORCE IN JAZZ," featuring Jimmy Ricks, June 21, 8 pm, Flint Center, Cupertino, (408) 257-9555, \$4-\$6.50.

"RED SHOE BLUES," by Tumbleweed, June 21, 1 pm, Golden Gate Band Shell, free.

TRADITIONAL AFRICAN MUSIC for percussion, by Kwaku Daddy, master drummer from Ghana, June 22-23, 3 pm, Palace of the Legion of Honor, Lincoln Park, 558-3598, donation.

JAPANESE FOLK DANCING, June 22, 1:30 pm, Japan Center, Post/Buchanan, 921-2754.

EVENING OF LUTE and Guitar Music by Joseph Bacon, June 22, 8 pm, 1750 Arch, Berk., 841-0232, \$2.50/\$2 students. □

FILM

GATEWAY CINEMA: "Gigi" and "An American in Paris," June 8-11; "Anna Karenina," and "Gaslight" June 12-18; "Two Faced Woman" and "Red Dust" June 19-25; 215 Jackson, 521-3353.

FILM FAIR: "The Last Warning" and "Phantom Lady" June 8-9; "Seven Sinners" and "The Palm Beach Story" June 12-16; "Knight Without Armor" and "The Hurricane," June 21-23; 7 pm, 732 Chenery, 586-7748, \$2.

INTERSECTION: Classic Experimental Shorts plus Hope and Doody in "Lost Eras" and "Andalusian Dog" (1929, "Entr'Acte" (1924), "Trip to the Moon," (1902), "Dream of a Rarebit Fiend" (1906), "Pas De Deux" (1970), "Pacific 231" (1949), "Ballet Mechanique" (1924), "Ghosts Before Breakfast" (1926), "Hitler's Last March" and Felix the Cat in "Flim Flam Films" (1927), plus "Fall of the House of Usher" and "The Life and Death of a Hollywood Extra," June 9, 7 and 9:30 pm, \$1; Animation Marathon, with "Gertie the Dinosaur" (1909), "One Good Turn" (1928), plus Max Fleischer, Walt Disney, Walter Lantz and Warner Brothers, and the Nickettes, June 16, 7 and 9:45 pm, \$1.25; 756 Union, 397-6061.

CLAY: "I Am A Dancer," June 12-25; Fillmore/Clay, 346-1123, \$2.50.

KOKUSAI THEATRE: "Will to Conquer" and "Hibari on Stage," June 8-11; "Zatoichi Double-Slash," and "The Back Stairway," June 12-18; "Professional Killers No. 2" and "Stray Dog," June 19-25; 1700 Post.

MIDNIGHT MOVIES: "Cream" and "Stopping the Show," June 8; "Pornogra Follies," "Little Genitalia," "Ass," "Secks," "Out of the Blue" and "Red Hot Mama," June 15; "Dry Wood and Hot Pepper," June 22; Presidio Theatre, 2340 Chestnut, 921-2931, \$1.50.

RICHELIEU: "Monterey Jazz Festival," June 8-11; Geary/Van Ness, 885-9888, \$2.50.

SF JEWISH COMMUNITY CENTER: "Wild Strawberries," June 13, 8 pm, "The Magician," June 20, 8 pm; 3200 California, \$2/\$1.50 students.

SF PUBLIC LIBRARY: "Bayanihan," June 11, 7:30 pm, Eureka Valley Branch; "Metropolis," June 12, 1:30 pm, Visitation Valley Branch; "Jack Johnson," June 12, 7:30 pm, Golden Gate Valley Branch; Laurel and Hardy's "Big Business" and Buster Keaton's "Cops," June 12, 8 pm, Potrero Branch; "Black Music in America" "Roberta Flack," June 12, 7:30 pm, Western Addition; "The Philippines: A Nation in Motion" and "Bayanihan," June 14, 7 pm, Lurie Rm., Main Library; "The Bed" and "The Pleasure Garden," June 17, 7:30 pm, Bernal Branch; "Merrily We Roll Along," June 18, noon, Lurie Rm., Main Library; "The Black Pirate," June 19, 1:30 pm, Visitation Valley; "Monterey Pop," June 19, 7:30 pm, Eureka Valley; "King Kong," June 19, 9 pm, Ortega Branch; free.

SF MUSEUM OF ART: "Grierson" and "Night Mail," June 11, 7:30 pm; "Sunseed," June 12, 7:30 pm, \$1.50; "Matisse," June 16, 2 pm; "Au Hasard Balthazar," June 18, 7:30 pm; "Luminous Pro-

curess," June 21, 7:30 pm; Van Ness/McAllister, \$1/75¢ students.

SURF: "Things to Come," June 8-9; "The Fabulous Adventures of Jules Verne" and "Trip to the Moon," June 10-11; 4510 Irving, 664-6300, \$2.50.

C.A.L.: "Day for Night," June 20, 7 and 9:30 pm, Wheeler Aud., UC Berk., \$1.25.

COLLEGE OF ALAMEDA:

"Bedazzled," June 11; 7:30 pm, Student Center, Bldg. F, 555 Atlantic, Alameda, 522-7221, free.

KPFA BENEFIT: "Rebel Without a Cause" and "East of Eden," June 8, 7:30 pm and midnight, LeConte School, Russell/Ellsworth, Berk., tickets KPFA, 2207 Shattuck, Cody's Books, Discount Records, Berk., ASUC Box Office or door, \$2.

MERRITT COLLEGE: "G-Men" and "Manhunt," June 13; "The President Vanishes" and "The Blue Dahlia," June 20; 7 pm, student center, 12500 Campus, free.

OAKLAND MUSEUM: "Way Out West," with Laurel and Hardy, June 21, 8 pm, June 22, 2:30 pm; 1000 Oak, Oakl., \$1.50.

PACIFIC FILM ARCHIVE:

"A Girl in Every Port" and "Fazil," June 8, 4:30 pm (75¢); "Le Cousin Jules," June 8, 7:30 pm; "Rude Journee Pour La Reine," June 8, 9:30 pm; "War of the Worlds," June 9, 4:30 (75¢) and 7:50 pm (75¢); "The Time Machine," June 9, 6 (75¢) and 9 pm; "Ex-Lady," June 10, 7 and 11 pm; "Frisco Jenny," June 10, 8:15 pm; "Ladies They Talk About," June 10, 9:40 pm; "The Fall of the Romanov Dynasty," June 11, 6 pm (75¢); "Deux Fois," June


11, 7:30 pm; "The Watchmaker of Saint-Paul," June 11, 9:30 pm; "5,000,000 Years to Earth," June 12, 7 and 10:15 pm; "The Creeping Unknown," June 12, 8:45 pm; "Bed and Sofa," June 13, 6 pm (75¢); The Best of 1974 Foothill Independent Film-Makers Festival, June 13, 7:30 pm; "Tout Va Bien," June 13, 9:30 pm; "Promised Lands," June 14, 8 pm, Wheeler Aud. (\$2); "Village of the Damned," June 14, 7 and 10 pm; "Children of the Damned," June 14, 8:30 and 11:10 pm; "Ball of Fire," June 15, 4:30 (75¢) and 9:30 pm; "The Big Sleep," June 15, 6:30 (75¢) and 10:30 pm; "It Came from Outer Space," June 16, 4:30 (75¢) and 8:30 pm; "The Space Children," June 16, 6 (75¢) and 10 pm; "The Brain Eaters," June 16, 7:20 and 11:20 pm; "Gold Diggers of 1933," June 17, 7 and 10:40 pm; "Footlight Parade," June 17, 8:45 pm; "Don Diego and Pelegar," June 18, 6 pm (75¢); "Jimmy the Gent," June 18, 7:30 pm; "Blessed Event," June 18, 8:45 pm; "The Maltese Falcon," June 18, 10:15 pm; "The Deadly Invention," June 19, 7 and 10:20 pm; "Baron Munchausen" and "Voyage A Travers L'Impossible," June 19, 8:30 pm; "End of St. Petersburg," June 20, 7:30 pm; "Luminous Procureur," "Liberation of Marnique Mechanique" and "Various Incarnations of a Tibetan Seamstress," June 20, 9 pm; "The Blob," June 21, 7 and 10:15 pm; "The Fly," June 21, 8:35 pm; "The Testament of Dr. Mabuse," June 22, 6:30 (75¢) and 10:25 pm; "The 1000 Eyes of Dr. Mabuse," June 22, 8:40 pm; University Art Museum, 2625 Durant, Berk., 642-1124, \$1.25 (unless noted). ■



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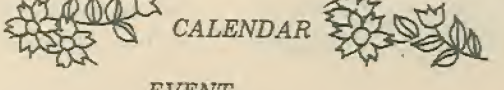
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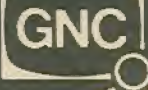


CALENDAR

DATE	EVENT
June 21st	Open House, Continental Motor Hotel, 2550 Van Ness Ave., SF, at 8:00 pm.
June 29th, 30th, July 3rd & 31st	June GAP Seminar, Jack Tar Hotel, Van Ness & Geary, SF.
July 12th	Open House, Jack Tar Hotel, Van Ness & Geary, SF, at 8:00 pm.
July 20th, 21st, 24th & August 21st	Singles Seminar, Jack Tar Hotel, Van Ness & Geary, SF.
August 14th	Open House, Jack Tar Hotel, Van Ness & Geary, SF, at 8:00 pm.
August 24th, 25th, 28th, September 25th	Seminar for the Bay Area Gay Community, Jack Tar Hotel, Van Ness & Geary, SF.

SPECIAL EVENT: BAY AREA ARTISTS SEMINAR, "Achieving Your Goals in the Field of Art" June 22nd, 23rd, & 26th, at the Continental Motor Hotel, 2550 Van Ness Ave, San Francisco. (Open only to artists and art students). Limited seating available - Reserve your space NOW.

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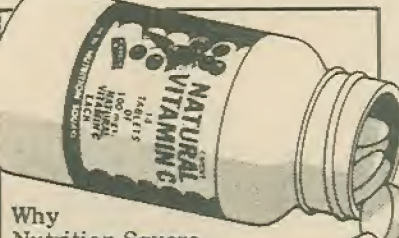
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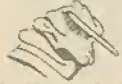
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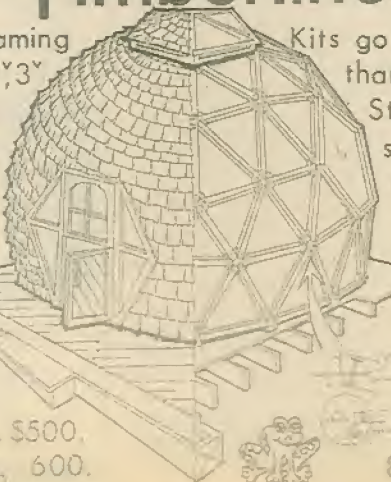
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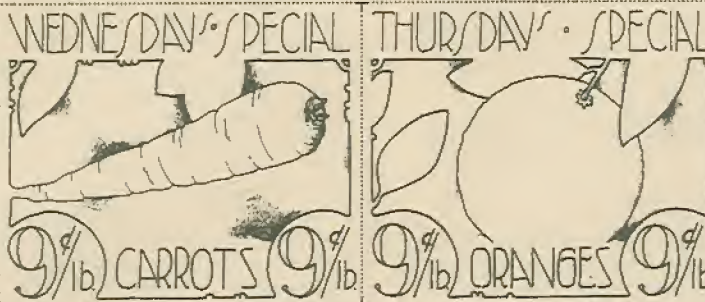
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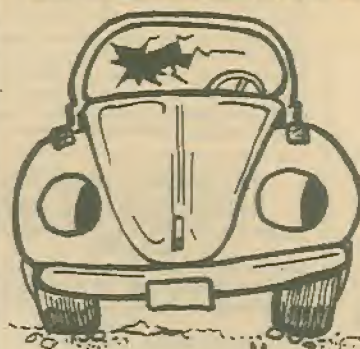
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Alcoholism counseling is provided with job training at the Harbor Light Center. Call 864-7000 and find out about printing, TV repair classes.

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Thanks

. . . for your overwhelming response to our request for donations of food and clothing for the United Farm Workers. It's appreciated.

Battling Fleas ~ Organically

Chemical flea and tick remedies for dogs and cats are fine examples of cures that sometimes can be worse than the ailment they treat—they can cause skin allergies, respiratory problems and eye disease, and then maybe not even get rid of the fleas. If you're trying to move away from the synthetic approach, there are a couple of more natural preparations which can work as well as (or better than) the chemicals.

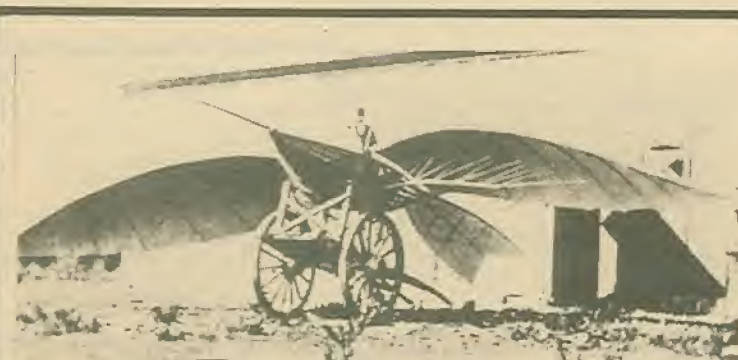
The best treatment is to soak a thin cord or rope in pennyroyal oil, available at most health food

stores, and use it for flea collars; they should be changed every two weeks. You can also hang bunches of fresh pennyroyal (it grows easily indoors) around your house or apartment, particularly where your pets sleep. And the best flea bath is a mix of pennyroyal along with sassafras and mint: boil good amounts of these together and use freely to bathe the animals.

Try controlling external parasites with diet, too; they're repelled by vitamin B-1. This means putting brewers yeast in

your pet's food, and good luck, cat owners (let us know if you find the secret). One more flea collar—which looks nice, but didn't seem as effective—is stringing eucalyptus berries on an elastic band and attaching them loosely around the animal's neck. Or have your flea-infested pet sleep on a pillow stuffed with crushed eucalyptus leaves plus the above-mentioned herbs.

There was one more remedy we heard about that we never quite got around to trying, and that's to take a blanket that's been used to wipe off a sweating horse, and wrap your dog or cat in it. Sounds like it could take care of a lot more than fleas. We'll be sure to try it next time we get a chance.



Get Your Head in the Clouds

Last time we ran an item on hot air ballooning — but while that may be the most magical and dreamlike form of motorless air travel, it's far from the only one. Sailplaning (gliding) runs a close second, and you can also do hang gliding or parachuting if you're getting tired of having your feet on the ground all the time.

In a glider, you're towed behind a self-propelled airplane, then released to rely solely on air currents and thermals, combinations of ridge, wave and convergence lifts. Your altitude and distance depend on how successful you are at finding the updrafts. (Altitude record: 46,000 feet. Distance record: 717 miles.) New gliders run anywhere from \$5,000 to \$15,000 (used ones more like \$2,500), but if you want to get hooked you can take a ride for considerably less, like \$10-15.

Rides, lasting about half an hour, are available at these locations: Calistoga Soaring Center, Calistoga Airpark, 1522 Lincoln, Calistoga (707) 942-5592, intro lesson \$14, rides for one person \$11, \$20 for two; this is the place to see the regional glider championships early in July. Sierra-Aero, Inc., PO Box 1208, Truckee, flying from Truckee-Tahoe Airport, Hwy. 267 (916) 587-3879, intro. lesson \$14. Sky Sailing Airport, 44999 Christy St., Fremont (656-9900), intro. lesson \$12, rides \$11, two people for \$16. Vacaville Soaring, mailing address PO Box 176, Vacaville, airport is off Interstate 80 (707) 448-4610, intro. lesson \$15, rides \$12, two people for \$20.

Most of these gliding centers also give pilot lessons, rent sailplanes and provide towing facilities.

Hang gliding is probably the fastest growing air sport, as well as the newest: you can spot people in these man-kites drifting through the San Bruno Hills, along most local beaches or in the Sierra foothills. The whole affair consists of a pair of wings, a harness-like safety belt and a control bar. To glide, you select a take-off site at the top of a slope, run into the wind until you reach flying speed (12-15 mph) at which point you'll lift off.

You control your flight and landing by the control bar and by swinging your weight. Record altitude is 10,000 ft., record time in the air three hours; average speed in flight is 5-25 mph. If you want to try it out, there are weekend demonstrations and lessons at Dillon Beach (north on Hwy. 101, follow signs from Tomales Bay) and Marina Beach (south of Santa Cruz). Lessons are \$20 per day (approx. 9:30-2), and you should call ahead since classes are limited to eight or so people. Call Banana, 669-1162 or Manta Kites, 536-1500.

To buy a kite (\$400-600) contact Manta, 1647 E. 14th St. in Oakland, in the South Bay call Don Balch, 342-2210 or in Santa Cruz, Aeolus Inc., 335-5798. Good reading: Dan Poynter's "Hang Gliding: The Basic Book of Skysurfing."

In the midst of all this floating around on surrogate wings, don't forget about parachute jumping. Steven's Paraloft, at Bldg. 727, Oakland Airport, will teach you how to parachute on a Saturday and then let you take your first jump on Sunday, all for \$65. With groups the rates go down, for example \$50 apiece for four people, \$40 apiece for 12 etc. (there's a non-refundable deposit for groups; call three days in advance, 569-5358).

Make Sake

In Japan, ritualistic sake drinking was a custom long before the tea ceremony was introduced. An important part of ancestral deity worship, it was one of the few Japanese customs that penetrated all classes—and the liquor was used medicinally as well as for pleasure or ceremony.

Today, sake costs about \$3 a fifth in most liquor stores, but you can make it yourself for much less. Our best-tested recipe: Put three cups brown rice and a half-cup sugar into a gallon jug with one package dry yeast and a handful of raisins. Fill with warm water, cover with a cloth. If you prefer a more festive approach, cap it with a balloon which will inflate as the sake ferments.

Set this concoction in a warm place for 10-21 days, and it's done (taste to check it). You can drink it plain or, following the customary method, heat it.

Put A Dome Over Your Head

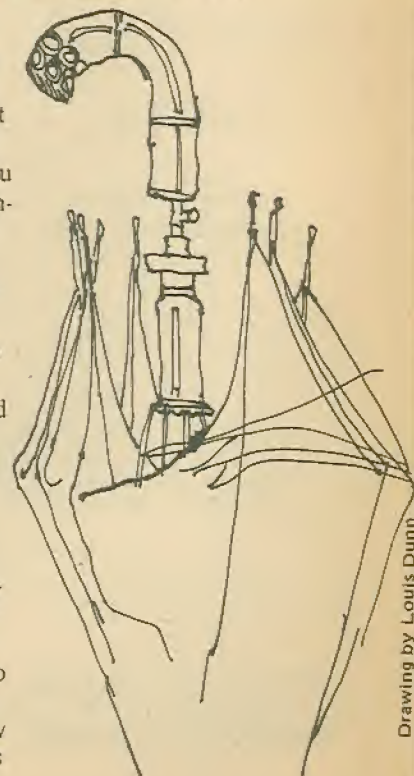
There's a workshop in Berkeley named Timberline that's making an effort to provide alternative cheap housing as well as inexpensive ways to furnish it. They've got a warehouse full of hatchcovers, oak barrels (\$1.75-\$17.50), spool tables (\$2.50 and up) and combinations of the above, and they also sell low cost used lumber—and give away free firewood and sawdust if you come pick it up.

But their specialty is the housing substitute: geodesic domes, which cost less, are easier to heat and cool, provide the maximum amount of living space while minimizing building materials and providing a strong structure. Dome frames come in kit form, ranging from \$500 for the 18 foot diameter to \$760 for 36 feet. Covering is extra (maybe another \$400) but Timberline is now designing a low cost, short term canvas covering that would be much less. The warehouse is at 2015½ Blake, 849-4481. And if you're buying something, you might try bartering—they're willing (they got a canoe from somebody once this way).

UMBRELLAS!

In a city with a long rainy season and winds that tend to turn umbrellas into weird geometric configurations, it seems odd that there's only one umbrella repair shop. Odder still, then, when you discover that The Pantorium Umbrella Works, 388 11th Ave., is not only unique to SF—it's the only umbrella repair shop in the Western United States.

It's almost worth breaking an umbrella just to visit the shop, loaded with antique parasols, old photographs, plants and lots of mysterious umbrella repair gear. Proprietor is John Megerdich Parsekian, who worked in umbrella factories in Turkey, Paris and New York back in the twenties, then learned the repair side of the business at the old Alexander Hatworks in San Francisco before opening up his 11th Ave. shop. With repairs starting as low as 50¢, he may repair as many as 10 to 15 umbrellas on a good day—during the rainy season, of course.



Drawing by Louis Dunn